"Bacon and Shakespeare," by Dr. Morgan

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BACON AND SHAKESPEARE

An Exchange of Pourparlers Between Appleton Morgan, LL.D., and John M. Robertson, M.P., in Quest of a Clearance of the Ancient Shakespeare-Bacon Authorship Theory, February, 1914

DR. MORGAN: After considerable familiarity with the field, I am inclined to affirm deliberately that our American Platonist, Emerson, was responsible for the very first organized (so to speak) Baconian Theory, though I admit that there were suspicions of some sort of Shakespearean heterodoxies as early as Malone's date, and later; Walpole, Lord Byron, Hallam, the elder Disraeli, Dickens, Brougham and many lesser names being quoted as doubting Thomases.

But Emerson, in his lecture on Shakespeare, in 1836 (now printed in his "Representative Men") said:

"He owned a large share in the Blackfriars Theater, . . . bought an estate in his native village, . . . lived in the best house in Stratford, . . . was intrusted by his neighbors with their commissions in London, as to borrowing money and the like, . . . was a veritable farmer, an actor and manager, not in any striking manner distinguished from other actors and managers of theaters. And when we have come to the end of this gossip, no ray of relation appears between it and the goddess born. . . . The Egyptian verdict of the Shakespeare societies comes to mind—that he was a jovial actor and manager. I cannot marry this man to his verse. Other admirable men have lived in some sort in keeping with their thought; but this man in wide contrast. Shakespeare is a voice merely—who the singer was, we know not!" Now, at the date that Emerson said this, Miss Delia Bacon was his disciple and protégée. And my belief, from inspection of their correspondence, is, that she not only embroidered and amplified her master's pronouncement in the fashionable classes on literature she was then conducting, but found in her own name a suggestion for tendering Lord Bacon as a substitute for Shakespeare, and that Emerson was aware of it, and did not discourage it, if, indeed, he did not actually encourage her in the substitution.

"I am deeply gratified," he writes her under date of Concord, June 12, 1852, "to observe the power of statement and the adequateness to the problem which the sketch of your argument evinces. Indeed, I value these fine weapons far above any special use they may be put to. And you will have need of enchanted instruments, nay, of alchemy itself, to melt into identity those two reputations (shall I call them?)—the poet and the statesman—both historical figures." Certainly this is proof that Emerson knew of Miss Bacon's theory that Bacon was Shakespeare, and stimulated her to go ahead with it. And certainly there is correspondence still at hand to prove that Emerson procured the printing in *Putnam's Magazine* of January, 1856, of Miss Bacon's first announcement of her Theory, and that he induced Hawthorne (then U. S. Consul at Liverpool) to advance the funds for the publishing of her big book in London (as a very recent book, "Hawthorne and His Publisher." Houghton, Mifflin and Co., Boston, 1913) avers that he did. That Hawthorne also was induced by Emerson to supply the Introduction to that fated work; which from its Laodicean attitude on the Bacon authorship, made Miss Bacon—who by that time had come to regard it as truth from Holy Writ—his mortal enemy, we also know.

Possibly, nay, very likely, Emerson did all this only from a mere *insouciant* curiosity as to where the discussion, once launched, would bring up. For he was always, above everything else, a looker-on in Venice. Doubtless his penchant for philosophizing upon current events would not have tempted him to the cruelty which led the old painter to procure a homicide so that he could paint a dying groan. But surely in a question so purely academic as to Who wrote What three centuries before, a philosopher might kindle and coddle and keep warm a nest of pococuranti to see what curiosity might develop therein.

Since Emerson's and Delia Bacon's date, persistently in England and Germany, and sporadically in the United States, the Bacon authorship has been asserted, exploited and argued *de haut en bas*. It has captured the allegiance of scholars and of students of the plays. Its literature has loaded up our libraries with big volumes; while of pamphlets, monographs, briefs, notes and queries, magazine and newspaper contributions, one might in desperation reach out for the Apostolic hyperbole about supposing the world not big enough to contain all that had been or was to be written thereon!

And here, to-day, the Theory is still to the fore! Most of all has it been stalwart enough to survive sundry silly creatures among its devotees who announce not only that Lord Chancellor Bacon created the Plays, but that (despising any so obvious a means of announcing his authorship to posterity as the mere mention of the fact in his will), took the childish trouble to bury his claim in cyphers, monograms, rebuses and criss-cross rows in the printed texts of the plays themselves! And surely if a proposition could survive that sort of thing it could survive anything!

But Emerson would not have said what we have seen he did say in 1836 if he had had before him Mr. J. M.

Bowman.

DR. APPLETON MORGAN.

Robertson's "The Baconian Heresy. A Confutation" (London, Jenkins, 1913).

For, above all inducements to Emerson's scepticism or to the scepticism of these seventy years since, its crown, as well as its bottom and base, is the apparent impossibility of the Shakespeare of the biographies (for had there been no biographies there had been no anti-Shakespearean theories) having had access to the material in which the plays dealt, or the environment or the facilities or the opportunities of acquiring the necessary references to that material!

Beyond and apart from all that the Baconian Theory has, in these seventy-odd years, developed into—wiping away all side lights, side issues, allusive or illusive corroborations—the attraction, and the foremost attraction, the Theory has possessed for scholarship has been this single difficulty—viz., the marrying of the Shakespeare of the biographies to the mass of learning, wisdom, lore, whatever you may prefer to call it, that the Plays handled and digested! Only this and nothing more! That orthodox Shakespeareans have by their indolence or *insouciance*, or impatience with the Baconian contingent, permitted the Theory to grow to huge proportions, to honeycomb the *English* students of erudite Germany and to invade its universities; or, in England, to enlist the enthusiasm of learned societies—has seemed sometimes almost a *fait de se*. To have possessed the solicitude or the patience or the scholarship to demonstrate that this initial difficulty was a limbeck only (if it *was* a limbeck only); that it did not (if it did not) exist as a fact—that Shakespeare did (if he did) have access to the material required—THIS was all that was necessary to bury the Theory and release the spirits it held in prison!

And now, lo! the possessor of that patience and that scholarship has arrived! And Mr. Robertson has swept away, in one fell swoop, all that the scholarly doubter has had to offer in justification of his Doubt.

It is therefore as a sort of janitor-in-charge of vacated premises that I now present to Mr. Robertson all the leavings of the vacating tenants—viz., the only remaining considerations that can be made into a Profert by any Baconian protagonist proposing to keep up the fight—all, that is, that Mr. Robertson's masterly and magnificent work has left to be accounted for.

Let me once more submit that these points are not of my own initiation, but are framed as a remainder-over from the Baconian case as settled by its own accepted authorities, and as answered by Mr. Robertson.

FIRST.—On the 17th day of April, 1598, in London, Francis Bacon was arrested for debt at the process of a Jew money-lender named Simpson. Francis applied for succor to his brother, Anthony Bacon, and Anthony raised the money and released his younger brother.

In this same year there was written, and thereafter at divers times acted in London, a play called "The Merchant of Venice," until, its acting value having waned, or perhaps through piracy of its text, it was printed in "Broadside" (as we now say, in Quarto), in or about the year 1600.

To slightly invert the tale: Bassanio (which might or might not suggest the name Bacon) is about to be arrested for debt by a Jew money-lender, one Shylock (perhaps as near Simpson as the law of libel might justify). Bassanio, however, applies to a friend in need—one Antonio (Italian for Anthony), who raises the money and releases Bassanio.

In the dialogue of the play, Bassanio has much to say of his impecuniosity, and he is advised to remedy it by a marriage with some convenient heiress. Such a remedy for impecuniosity Mr. Francis Bacon, at about the time required; was contemplating, and was casting about for the required heiress, as appears by his correspondence of the date.

SECOND.—Between the first and second quarto versions of the Hamlet there occurs a variant in a passage touching the constituents of certain heavenly bodies. Between the dates at which these two versions were published (respectively 1603 and 1604) Bacon published a treatise, "Cogitationes de Natura Rerum," in which he examines and rejects the theory that the earth was once a molten mass which had fire at its core, and still has it, and maintains that the earth is and always has been a cold mass. A parallelization between the first and second quarto versions shows the same change in theory in the author of Hamlet as in Bacon's mind. To illustrate:

First Quarto Hamlet (1603)	Second Quarto Hamlet (1604)
Doubt that the earth is fire	Doubt that the stars are fire
Doubt that the stars do move	Doubt that the sun doth move

But not only does the first line show a revision of the statement that the earth is fire, but the second line makes the sun move! This is notable because Bacon rejected the Copernican theory that the sun was stationary, and makes Hamlet instance it as the summit of folly to "doubt that the sun doth move."

But this is not all. In the 1605 edition of his *De Augmentis* Bacon asserts the doctrine of the old philosophy that everything that moves must have sense, or at least be capable of sensibility. But in his 1623 edition of this *De Augmentis* he recedes from that doctrine and maintains that there could be motion in bodies without their possessing sense—and he instances the planets!

Now, in the second quarto Hamlet, we have the lines: "Sense sure you have, since you have motion." But in the First Folio of 1623 these lines are deleted. (They have been restored in modern editions, it seems.) Here is palpably a control of the text of the Hamlet by somebody seven years after Shakespeare's death, whose ideas of planetary matters coincided exactly with Bacon's.

THIRD.—The Othello was first published in quarto in 1622. In 1623 it was reprinted in the First Folio with many important editions (Shakespeare had died in 1616). Among these additions were the lines:

> Like to the Pontic sea,
> Whose icy current and compulsive course
> Ne'er feels retiring ebb, but keeps right on
> To the Propontic and the Hellespont!

These lines were unnecessary to add either to the play's literary or acting qualities. Why were they put into Othello's mouth?

A short time previously Bacon had been studying the phenomena of tides and currents, and had noted the fact that the current in the Bosphorus always runs from east to west. He derived the information from George Sandys's travels, published in 1615, and used it in his (Bacon's) treatise, "De Fluxu et Refluxu Maris," written after 1615 and before 1623, but only posthumously published. Who took the trouble to insert in the 1623 Othello a discovery of George Sandys which so interested Bacon, seven years after Shakespeare's death?

FOURTH. — The well-known "Northumberland Manuscript" has been thoroughly discussed from every possible standpoint for seventy-five years. But no explanation of the scribblings upon one of its covers has apparently been arrived at, except the claim of the Baconians that they indicate some relation in the public mind between Bacon and Shakespeare.

This so-called "Manuscript" is a thick paper book containing several turgid and tedious essays of Bacon's, describing in most fulsome terms, the manifold virtues of Queen Elizabeth. But the scrivener, who made the book from some copy, evidently trying his pen upon one of the covers, scrawls the name "William Shakespeare" over and over again, as if the name Bacon had suggested it to his mind. That it had suggested Bacon to his mind *as a dramatist*, appears from his also scrawling the names of several of the Shakespeare plays, and a line (misquoted) from one of the Shakespeare poems. This, say the Baconians, proves that one name suggested the other in the scrivener's mind. And, so far, no other explanation is offered by anybody.

FIFTH.—The historical Shakespeare plays deal with a sequence of English history, beginning with the reign of King John, and ending with the close of the reign of Henry the Eighth, into which some writer, from the context apparently not Shakespeare himself, who wrote to glorify Queen Katherine whom Henry divorced to marry Elizabeth's mother, Anne Bullen) inserts a eulogy of Elizabeth, and, again, he also inserts further on in the last act a prophecy of the glories of James I., who is to succeed her.

From this catena of English kings, but one King, Henry the Seventh, is omitted. It is a startling coincidence, if it be nothing more, to wit., that Lord Bacon, with a plethora of leisure after his fall, plans and executes a history of Henry the Seventh in prose, beginning it at the precise point where Shakespeare ends his prior history, and closing it at the precise point where the Shakespeare play of Henry the Eighth begins.

SIXTH.—The Fat Knight in the two parts of the play of Henry the Fourth was called at first "Sir John Oldcastle" (Lord Cobham). When the Cobham family protested, the Lord Chamberlain ordered the name to be changed. And the change was doubtless made hurriedly. For the epilogue to the second part of the play, "spoken by a dancer," explains that "Oldcastle died a martyr, and this is not the man." And when the play was published in quarto the name is "Sir John Falstaff."

The origin of the name is untraceable; it evidently is not the Fastolffe of the First Part of Henry the Sixth, who is quite another sort of character. Possibly a fact pointed out by the late Judge Phelps, who was not a Baconian, may innocently suggest an origin.

Says Judge Phelps: "One of the famous cases of the day, the decision in which settled the action of assumpsit upon a firm basis, was 'Slade's Case,' reported by Coke. The case was twice argued before all the judges in England. It was pending in the years 1596-1602. Francis Bacon was counsel and, associated with him, was one John Halstaff. When the author of the first part of Henry the Fourth found himself obliged to find some other name for Sir John Oldcastle, and to find it in a hurry, did he get it from the name of John Halstaff?"

SEVENTH.—In the First Part of the play of Henry the Sixth there is a parley between the Dauphin (afterwards King) of France and the Duke of Burgundy on the plains near Rouen. For this parley there is no historical authority. Jeanne d'Arc addresses the Duke in a long speech of thirty-three lines, which speech is an absolutely faithful blank-verse version of a letter written by Jeanne to the then Duke of Burgundy dated July 17, 1429. But this letter never saw the light in any history or report or chronicle of those days, nor until in 1780, the historian of the House of Burgundy, M. Brugiere de Barante, found it among the papers of that house and printed it.

How did it find its way into the First Part of Henry the Sixth, published first in the Folio of 1623, seven years after Shakespeare's death? Assuming that the scholars who dispute Shakespeare's authorship of the second and third parts of Henry the Sixth (which—called "The First Part of the Contention of the Two Famous Houses of York and Lancaster," and "The True Tragedie of Richard, Duke of York"—had appeared respectively in quarto in 1594 and 1595) are in error, Shakespeare was never in France, or admitted to the private papers of the royal house of Burgundy. Nor indeed was Bacon, unless when, as an attaché of the English Minister in residence in France, Sir Amyas Paulet, he may have heard this letter spoken of, or seen it, or a copy of it.

JOHN M. ROBERTSON, M. P.
Whose Reply to Dr. Morgan Will Appear in Next Week's Mirror.

EIGHTH.—In the seventy odd years during which the Baconian Theory has been to the fore, its votaries have accumulated thousands of "parallelisms" (viz.: parallel passages between the plays and the admitted works of Lord Bacon). But Mr. Robertson's demonstration that Shakespeare could have enjoyed access to contemporary literature may have swept away any evidence to be derived from, or evidential potency in these coincidences.

But Shakespeare could not have had access to Lord Bacon's private papers. And among these private papers was a manuscript book still preserved in the British Muesum (Mss. Har. 7017) which goes by the name of "Bacon's Promus."

Lord Bacon used this "Promus of Formularies and Elegancies" as a memorandum of catch-words, quotations, suggestions, and so on, to jog his memory in composing his literary works. Many of these entries appear to have been used in the heavy philosophical works—the *De Augmentis*, the *Novum Organum*, etc., etc. But several entries do not appear to have been so used, but apparently *are* used in the course of the Shakespeare plays. Here, for example, are a few not used in the philosophical works:

"Golden sleepe."
"A fool's bolt is soon shot."
"The cat loves fish, but fears to wet its feet."
"*Clavum clave pellere.*"
"*Fille brunette, gai et nette.*"

Now turning to the passage in Romeo and Juliet where Friar Lawrence reproves Romeo for too-early rising, we find the lines:

> But where unbruised youth with unstuffed brain
> Doth ease his limbs, there golden sleep doth reign,
> Wherefore thy earliness doth me assure
> Thou art uproused by some discomfiture.
> (II, III, 136.)

Dr. E. A. Abbott, in an introduction to Mrs. Potts's edition of the Promus, thinks that Bacon, attending a representation of Romeo and Juliet, was struck with the words "golden sleep" and "uprouse," and went home and noted them down to remind him to sometime mention in some one of his philosophical treatises (but he never did!) the effect of care upon one's power to sleep! The Bacon-Shakespeare people submit that it is more likely that the use of those two words was reversed, and that Bacon ruminated upon the matter and set down the three words to remind him of the phenomena, and that he ultimately used it in the play! They think, too, that the entry about the poor cat is used in Macbeth where occur the lines:

> Letting I dare not wait upon I would,
> Like the poor cat i' the adage.

That the entry about the "fool's bolt" is used in the lines:

"According to the fool's bolt, Sir, and such dulcet diseases." (As You Like It.)

"You are the better at proverbs by how soon a fool's bolt is soon shot." (Henry V.)

That the *clavum clave pellere* suggested the lines:

> Even as one heat another heat expels,
> Or as one nail by strength drives out another,
> So the remembrance of my former love
> Is by a newer object quite forgotten.
> (*Two Gentlemen of Verona.*)

Or the lines in Coriolanus:

> One fire drives out one fire, one nail one nail,
> Rights by rights alter, strengths by strengths do fail.

The entry about the brunette is a curious one for a dry-as-dust old philosopher to note for his heavy treatises! But the Baconians will have it that the plays are rather full of the damage done by black eyes, and talk especially about the fascinations of Katherine in Love's Labour's Lost (those who treat of the sonnets allude to the "Dark Ladye") and the lines in Henry the Eighth:

"When the brown wench lay kissing in your arms, Lord Cardinal."

NINTH.—The play of Love's Labour's Lost, which deals so deliciously with the courtly manners of princes and noble ladies, contrasted with the bumptious density and dullness of rustic wiseacres and schoolmasters, is a tower of strength to your Baconian. The question, How the youth Shakespeare could have been equal to the former (though he might have done the clowns, and we know how he despised the schoolmasters) in this, his earliest play, yields to a still more strenuous riddle, to wit:

The main incident in the play appears to have been an actual incident in French cryptic memoirs.

Once upon a time, when France and Navarre were two petty kingdoms, the King of France, finding it inconvenient to pay off an arrearage of tribute to his fellow King of Navarre, conceived the idea or ruse of sending his beautiful daughter, attended by a galaxy of court beauties, to cajole his susceptible royal brother by their blandishments into remitting or delaying the payment due. Of course such an incident escaped history and serious chronicle, and is recorded in no state archives of either kingdom. But in 1847 Joseph Hunter found a minute of the occurrence and even the names of Boyet and of other personages of that play.

As in the case of the Dauphin of Burgundy parley, there seems to have been no access by Shakespeare possible to these French court papers. But Bacon, in the suite of Sir Amyas Paulet, was in the vicinity of their hiding places, at least!

TENTH.—Shakespeare's last will left no provision for publishing a collected edition of his plays. And it would have gone sorely against the grain of his executors, Mistress Shakespeare and Dr. John Hall, to have printed such a collection. For they were Puritans, and considered plays and playhouses abominations before the Lord. Moreover, in the year 1623, when Shakespeare had been dead seven years, there was no demand for a collected edition of the plays at all. Certainly there was no temptation, in a commercial sense, to induce a publisher to bring out a more or less costly collected edition, which, to begin with, would have necessitated buying up the Stationer's Registered Rights of some forty Quarto printers! But, nevertheless, in 1623, in which year a folio of Lord Chancellor Bacon's Novum Organum appears, appeared also a folio of the Collected Plays of William Shakespeare, the manufacture of which folio, according to expert calculation, cost somebody at least £71, or about £700 present value of money (and Shakespeare himself only paid £60 for the estate of New Place).

Naturally we suspect Ben Jonson of being its editor, from his commendatory lines to the dramatist and to his effigy in frontispiece, which are prefixed to that folio. At any rate, whoever edited it, the "Address to the Great Variety of Readers" is little more than a paraphrase of passages from Pliny's Natural History. And Ben himself was at that time either Lord Bacon's private secretary or still working away at putting his Lordship's philosophies into Latin, which was to endure when English had failed, or employed by his Lordship in other functions. The editorship, if Jonson's, is, however, unacknowledged, but is assigned to two actors in one of Shakespeare's companies, John Heminge and Henry Condell. As both these men were illiterate persons (as the actors of that day were apt to be, when actors and tinkers

(*Continued on page 7.*)

MADAME CRITIC

DURING a recent discussion regarding Shakespeare and Shakespearean actors I was much amused to hear a critic, an actor and a mere playgoer disagree as to the talents of the stars under inspection. Each defended his particular favorite with lengthy reasons. And in each case the speaker had seen all the best actors in the past thirty years. They didn't hesitate to keep time in this instance, for it seemed a sort of guarantee of authority. But since all three could count back an equal distance, the impressiveness of the years was lost. After they had stated their favorites in a number of Shakespearean plays it suddenly dawned upon me that they had overlooked Juliet. Now here comes the supreme struggle, thought I, and we might as well have it as a grand finale. I casually mentioned Capulet's fair daughter, as one would gently place a bomb in the areaway of a tenement.

To my surprise, there was no immediate explosion. Each appeared lost in thought.

"I'll tell you the name of the greatest Juliet since—"

"Since Neilson," I suggested, for experience has taught me that that is the proper catch.

"Yes, since Neilson," continued the actor. "I never saw Neilson, but——"

"Neither did I," interrupted the critic. "I have never seen but one Juliet since Neilson who was Juliet, and that was——"

"Well," mused the mere playgoer, "I saw a Juliet once who was really Juliet and she was——"

"Please don't keep me in suspense," said I. "Who was she?"

"Bertha Galland," came the reply in unison. And no one was more astonished than the critic, the actor and the mere playgoer to discover that for once they had agreed. It seems that Miss Galland played Juliet in Washington several years ago where she created a sensation. The critic and the mere playgoer had been present at her opening performance while the actor who had supported nearly all the noted stars of the past thirty years, had played in her company.

"But why is this wonderful Juliet lost to the stage?" I asked.

No one could explain.

A few days later I was passing an exclusive dressmaking establishment on Fifth Avenue, when I saw Miss Galland descend from a big, high-powered limousine with the initials B. G. on its door.

"Miss Galland, Miss Galland," I cried, "why don't you act anymore?"

And then she told me.

"Why should I?" she asked with a glance at her car. "I love the stage just as much as ever, but oh, the heartaches, the struggles, the uncertainty of everything, the nervous strain! Is the recompense sufficient? If I could find a good play—but where can I? I have read plays until I became discouraged. Look at the record of the failures each season. One has such a little chance to be fortunate enough to have a New York success, and if one hasn't, it means months of traveling over the country, of bad food, uncomfortable accommodations in small towns and cold dressing-rooms in the theaters. Sometimes the longing to act comes over me strongly and I almost determine to go back to the stage, but why should I give up a life of ease, freedom from care and absolute contentment for one of continual disappointment? Since my father's death, my mother and I continue to reside in New York, but we spend most of our time in my touring car going from one place to another, staying in each only as long as it pleases us. We see all the best plays, read the best books and hear all the grand operas. These together with a few friends make up our existence. And so time flies. But I must fly too, for I have an appointment for the fitting of some new gowns."

I went to hear the eighth performance of The Rose Cavalier at the Metropolitan last week. What a wonderful sight—that huge auditorium crowded to the roof! Who dared find fault with The Rose Cavalier? Surely, no one in my vicinity, for I could hear expressions of delight on all sides and they came from musicians, too. There were so many notables to be seen that I didn't trouble to count them. Among those in the boxes was Mrs. Fred. C. Whitney, wife of the man who first bought The Rose Cavalier for production in this country. Mr. Whitney paid $60,000 for it, and then for some unaccountable reason surrendered his rights to the Metropolitan. I wondered what Mrs. Whitney thought of the performance, but there was no need to wonder, for her smiles of approval and little gestures told that she thoroughly applauded her husband's fine discrimination in The Rose Cavalier following his great American and London successes, when he might have spent his overflow money for mere musical comedies. Mrs. Whitney is herself a brilliant pianiste who could pursue a career on the concert stage if she chose. She is an invaluable aid to her husband in the selection and staging of his productions, and every opera under contemplated purchase by Mr. Whitney is made thoroughly familiar to him by Mrs. Whitney.

MAUD EBURNE.
Who Has Scored a Marked Success in "A Pair of Sixes."

I came near making a faux pas at The Rose Cavalier, only I didn't; for what I said happened to be the truth and pleasant truth at that, but I shudder every time I think what might have happened if my remark had not been a complimentary one.

In the box with me sat a stunning young woman to whom I was introduced just as the curtain rose, though I did not catch her name. At the end of the first act I was much interested in her comments. Evidently she knew a great deal about operas and singers, and I began to wonder why she was so proficient in operatic knowledge. Finally someone mentioned a performance at the Century and mentioned the name of Mary Jordan.

"Mary Jordan," I repeated. "I understand she is very fine. Is that true?"

"Miss Jordan," said the one who had first mentioned the name smiling at the stunning young woman at my right, "you better answer for yourself."

As I said before, I shudder when I think what might have happened if I hadn't heard that Mary Jordan was very fine. MADAME CRITIC.

MACREADY stole into the sleeping chamber of Duncan like a man going to purloin a purse, not like a warrior going to snatch a diadem.—G. H. LEWES.

ACTORS are largely responsible for the lack of good plays. A popular play was refused by several American actors. One reason was that the play had three good parts, and no actor could play them all.—NORMAN HAPGOOD.

IN THE "OLD DAYS" WHEN "PINAFORE" WAS THE CRAZE

BY ROBERT GRAU.

The revival of H. M. S. Pinafore at the Hippodrome, two years after its author, Sir William S. Gilbert, met with a tragic death in London, is interesting because no opera, play or spectacle ever had the vogue that befell this unprotected effort of the two British geniuses in this country from 1879 to 1882. Sir Arthur Sullivan, who wrote the score, passed away only a short time ago, and he, as well as his illustrious colleague, came to this country for the first time in 1880 to direct the authorized representation of the work, which had been rendered by more than two score different companies simultaneously in the United States previous to their advent.

In New York in the Spring of 1880 five distinct organizations presented Pinafore in as many theaters, and not one of these had recognized the moral rights of the two collaborators. Moreover, the interest had begun to wane before Gilbert and Sullivan came with their authorized production, so that only a few performances of this opera were given—the same organization presenting the collaborators' next opera, The Pirates of Penzance, also unprotected, but this was not the craze that Pinafore had been.

Pinafore created the comic-opera fad which lasted for fifteen years. Hundreds of well-known actors and actresses came into prominence for all time through this delicious satire. Julia Marlowe was a member of the first juvenile opera company that presented this nautical operetta. Lillian Russell began as a Pinafore chorus girl. So did Pauline Hall. There were no less than six children Pinafores, and from these developed a dozen famous stars.

The Church Choir Opera company also came into being as a result of the tremendous popularity of Pinafore, and the famous Boston Ideal Opera company (afterward the Bostonians) gave the finest musical interpretation of all, the cast including J. C. Barnabee, Tom Karl, Myron Whitney, George Frothingham, Zelie de Lussan, Jessie Bartlett Davis, and Marie Stone.

Just one manager was honest enough to recognize the author's and composer's rights. John Stetson, a man who amassed a great fortune in a precarious period of the theater, sent a check to London every week he availed himself of the great hit, and his reward came in a striking manner. It happened that when Gilbert and Sullivan came here they were introduced to Stetson after the opening performance at the Fifth Avenue Theater, of which Stetson was the manager.

"Why, this is the gentleman who alone of all American managers has seen fit to accord to us royalties on our work," said Gilbert to his confrere, Arthur Sullivan.

"Then," said Sullivan, "as long as he lives Mr. Stetson shall have the exclusive rights of all of our operettas."

And this is true, too—for Stetson not only secured control of their future operas, but he labored long to secure protective legislation, and in due time the copyright law was evolved—but up to the day of Stetson's demise in him alone all rights to the Gilbert and Sullivan operas were vested.

Only one other of their operas ever even partially approached Pinafore in popularity. This was The Mikado, but there was nothing sensational about its vogue here, whereas the Pinafore craze has never been duplicated anywhere in the world's history.

THANK GOD AND TREE

[Beerbohm Tree, recently referring to the failure of the Millionaire Theater scheme in New York, remarked that you cannot run a theater by pouring gold into it, since it is the artist that must prevail, adding in a fervent manner, "Thank God!"]

That life is short, and Art is long
Is aye the burden of my song.
I care not if I'm right or wrong!
Thank God—and Tree!

What though I'm shabby—down at heel,
And oft the pangs of hunger feel,
It cannot quench my artist-zeel!*
Thank God—and Tree!

So long as I can shout and bawl
Upon the boards, and get a "call,"
I care not if my pay is small.
Thank God—and Tree!

Art has no room for money-sorrow,
For we have friends from whom we borrow,
And pay our creditors to-morrow.
Thank God—and Tree!

And when I lie in pauper's grave—
(A finish that true art should crave)
Let nothing there be written save
Thank God—and Tree!

L'ENVOIE.

If art induced no golden shower,
And proved a bride without a dower,
I'll bet the question of the hower*
Would be—"Where's Tree?"

W. H. DENNY.

LOS ANGELES, March 7, 1914.

* Improved spelling.

ESTABLISHED JANUARY 4, 1879

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CANADIAN COPYRIGHT

The following is in part reprinted from a long editorial appearing in the Saskatoon (Canada) *Phoenix*, headed "Tasting Their Own Medicine":

In a recent issue the New York Dramatic Mirror has an article in which bitter complaint is made of the piracy of United States plays by Canadian theatrical managers; but, while much is said about the loss to dramatists across the border whose plays are produced in Canada and "not a nickel of royalty" paid to the authors because "Canada refused to consider a copyright law that protected the United States playwright," the writer in The Dramatic Mirror conveniently ignores the historic side of the question. * * * *

So far, however, as the United States is concerned, it is simply getting a taste of its own medicine. Works in which copyright is desired must be manufactured in Canada. Dramatists who are anxious to secure copyright in Canada can get it in the same way as Canadian writers can obtain copyright in the United States. What is sauce for the goose is pretty good sauce for the gander, and if the United States government restricts copyright in the interest of American printers, it cannot complain if Canada restricts copyright in the interests of Canadian printers. Copyright is a privilege, a form of protection, not a right except in the legal sense, and if the bill of 1911 had become law it would have been necessary for United States writers to live in Canada before copyright would have been granted them. It may be that the governments of the two countries will come to some mutual arrangement respecting copyrights, but in the meantime the Canadian law presses no harder upon authors in the United States than the law of the United States presses upon Canadian authors. It is, however, characteristic of our neighbors to the south to make a wry face when they are forced to take a draught of their own medicine.

Our esteemed contemporary fails to distinguish between the copyrighting of a book and a play; and since The Mirror was discussing not literary plagiarism, but play piracy, the subjects are not the same. Under the American copyright laws, a foreign dramatist is as well protected as a native, provided he lives in a country included in the copyright union—that is, in a country with which the United States has a copyright treaty. No such treaty exists between this country and Canada, and it is not the fault of the former. The truth about the international copyright question is that no country is so liberal in its provisions for the protection of foreign dramatic works as the United States. This is freely acknowledged by foreign authorities, and if the Saskatoon *Phoenix* will obtain a copy of "Stage Copyright at Home and Abroad," by Bernard Wheeler, published by the London *Stage*, it will probably sustain us in this assertion.

"In the United States," declares Mr. Wheeler, "the British author performing his unpublished play is protected at common law; or he can file a copy of his work at Washington and come under statutory protection." And this author takes broad cognizance of the discrimination of the British Copyright act toward American playrights when he declares:

"It is conceivable that the changed attitude of Great Britain in the treatment of performance may rouse the ire of the United States. Our present relations, as far as they go in copyright, are brought about by the American proclamation of April 9, 1910, which . . . places our authors on the same footing as United States citizens."

The only way for American dramatic authors to secure British protection for their works is by publication in copies. Even if there is not American publication, according to Mr. Wheeler, and only American performance, there is no British protection apart from publication of the work.

So this advice about taking our own medicine is hardly apropos to the subject.

BACON AND SHAKESPEARE

In this issue The Mirror prints Dr. Appleton Morgan's installment of the pourparler between that well-known American Shakespearean scholar, and John M. Robertson, the British Member of Parliament, whose famous book, "The Baconian Heresy," made what is regarded as the most damaging onslaught on the theory that Bacon wrote the works of William Shakespeare. In next week's issue The Mirror will print Mr. Robertson's reply to the eleven questions submitted by his opponent in this friendly controversy. The Mirror was selected by the two eminent gentlemen to the debate as the best medium in England or America for the purpose of reaching those most likely to be interested in the problem, and the two briefs will appear in no other medium save by consent of The Mirror.

"THE MIRROR" ENLARGED

This week The Mirror for the first time in its history prints a regular weekly edition of fifty-two pages. A year ago the regular edition consisted of thirty-six pages. The advertising space in that time has practically doubled. The Mirror is read by the managers of legitimate theaters, the best class of vaudeville managers, and the dramatic editors of the daily press throughout the country, and that is the class of readers that the leading producers in the drama and motion pictures and the headline vaudeville artists are most interested in reaching. Also The Mirror is the only dramatic paper that is read by that vast army of non-professional persons who follow the doings of the theater as admirers of the drama, of the foremost actors and the best screen productions.

BOOK REVIEW

Who's Who in Music and Drama? Edited by Dixie Hines and Harry Prescott Hanaford. An Encyclopedia of Biography of Notable Men and Women in Music and the Drama. 1914. New York: H. P. Hanaford, Publ., Knickerbocker Theater Bldg. Price, $5.

This is the book we have long been waiting for. As a reference work of the contemporaneous stage and its people it is inestimable. And it is well done—probably as well as it could be done for a first comprehensive issue embracing as many of the professional fraternity as will aid an editor in making it truly valuable. It is gratifyingly free from smacking of an advertising scheme, is handsomely bound in red cloth, and forms a closely printed volume of 560 pages, of which 317 are devoted to biographies of players, playwrights, managers, and others connected with the American theater, all fully indexed. One of the most appreciable features of the work, the first, we believe, which adequately measures up with the similar "Who's Who in the Theater ?" of Mr. John Parker of London, and the London *Stage's* invaluable "Year Book," is the record of first-night casts of new plays and important revivals produced in New York from June 1, 1910, to August 30, 1913, numbering 503 such productions; an index to the players taking part in them, and the casts of all operas produced at the Metropolitan Opera House, and of the Chicago and Boston Grand Opera companies for 1910-1913.

The work is profusely illustrated with portraits of players in half-tones. By a quick turn of the pages the reader is enabled to trace the professional activity of any player through the casts for at least three years, and inform himself on the date of production, author, composer, name of theater, producer, etc., of any play or opera presented in New York within at least that period.

We note that the compilers complain of the lack of co-operation vouchsafed by members of the profession in the attempt to attain absolute correctness of data. As the editors intend to publish future editions of their splendid work, it is to be hoped that players will see the importance of their hearty co-operation, and respond promptly to the demand for information which will make our American "Who's Who?" a true encyclopedia of stage data. There is no evidence of incompleteness in the present edition, and it attests the claim of its compilers that three years of arduous labor were devoted to bringing it to its satisfactory issue. Long may it prosper, for it supplies a real want.

CURRENT PLAY CRITICISM

(Harper's Weekly.)

It is the commonplace of complaint directed against our American theatrical criticism, both the *vox voce* and the newspaper kind, that it seems almost wholly concerned with the really somewhat rudimentary question of whether it has been "a great show," as the phrase is, or not. In New York, especially in print, it interests itself passionately in prophesying the probable length of a "show's" stay in the metropolis; the main object of writing about the stage, apparently, being to avoid "getting in wrong"—to employ the vernacular in this matter of "hits" and "runs."

Now, it is probably as well that the great public, which is hoped to be simple and good-hearted and is known to be rich, should take its theaters naturally and not too critically. But there is undoubtedly an increasing number of playgoers who honestly want to learn something more about the great institution which the stage is, people who would like to see the wheels go round, and to learn to distinguish in a more sophisticated fashion the contributions which play-writing, play-acting, production, and personality make to a "good show." Anything, therefore, which definitely focusses public attention upon any of these points is especially welcome.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players, whose addresses are not known to the writers, will be advertised in The Mirror's letter-list or forwarded to their private addresses if on file in The Mirror office. No questions answered by mail.)

Helen V.—See cards of playbrokers in our advertising columns.

E. E.—Ned Wayburn's office is at No. 1480 Broadway, New York City.

A Reader.—We do not know whether Mr. Wayne Ayre is married or not.

P. C. P., Philadelphia.—For reply to your inquiry, we refer you to notice at head of this column.

E. H.—We do not answer inquiries into the private affairs of members of the profession.

M. Messler, Philadelphia.—Sketch of Grace Huff has appeared in Dramatic Mirror as recently as Nov. 5, 1913.

Walter C. Kinder, San Francisco.—We have no record of any actress of the name of Kinder.

E. P. Stevens, Montreal.—We are unable to glean any information about Hatty Starr Pither's present whereabouts.

Alfred M. Knapp, Baltimore.—You can reach Percy MacKaye by addressing him at Windsor, Vt., or Cornish, N. Y.

Mrs. John Whyte, Philadelphia.—Address Miss Huff, care Poli Stock company, Baltimore.

A Constant Reader.—We are not informed of any other name Leah Winslow bears. Watch "Stock" section for picture.

228 State Street, Bangor.—For producer and manager of spectacular musical plays in Chicago, address Mort Singer or Harry Askin.

G. B., Boston.—What the Doctor Ordered is a play by Mr. A. E. Thomas, which was produced at the Astor Theater, New York, Dec. 20, 1911.

H. E. Bray, New York.—We do not know how you can reach Bowden Hall. Robert Fraser's address is Screen Club, 165 West Forty-seventh Street.

Subscriber, Chicago.—Leah Winslow is the leading woman of the Crescent Theater, Brooklyn. Would advise you to write and ask her for the desired information.

F. B. Foster, Boston.—1. Miss Dawn is said to have retired from the cast of The Little Cafe as the result of a prima-donna quarrel. 2. The name of Billie was given Miss Burke by her father, and is her Christian name.

R. I., Washington, D. C.—All we know of Miss Marlowe's retirement is what has been generally given out by her management. According to that, it seems permanent. When the occasion presents we will publish picture. This also applies to the biographic sketch you ask for.

Bruce Chesterman.—Copyright protects the title of a play *after* the play has been produced, not before. A may use B's title if the play is unpublished, and produce another play under that title, as a title is supposed to have no value as such until it becomes valuable by use. Otherwise a man might copyright titles wholesale and prevent others from availing themselves of them.

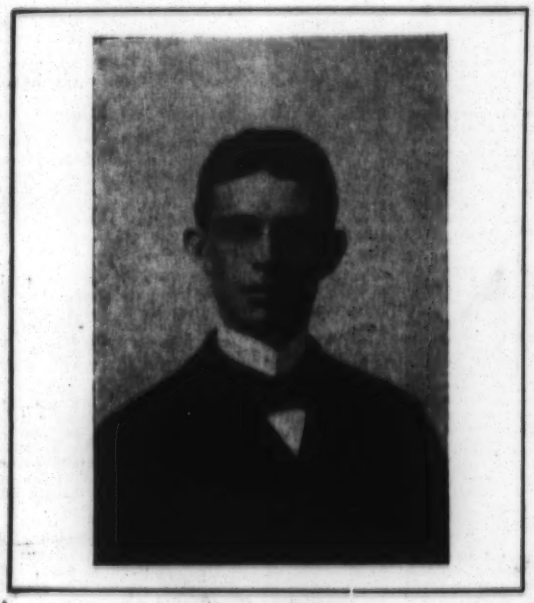
St. J. Pawlowski, McKee's Rocks, Pa.—Ethel Barrymore played the leading part, Stella Ballantyne, in The Witness for the Defense, in 1911, and during the season appeared in the play at the Nixon Theater, Pittsburgh, and very likely in Buffalo. Blanche Bates played the part in 1913. Margaret Anglin did not appear in it, but was seen in a play entitled Mrs. Dane's Defense.

C. M. H., Buffalo.—The reopening of the Percy Haswell Players, if intended, is not yet announced. The following was the cast of the New York production of The Witching Hour: Jo, S. E. Hines; Jack Brookfield, John Mason; Lew Ellinger, William Sampson; Tom Denning, Freeman Barnes; Harvey, Thomas P. Jackson; Mrs. Alice Campbell, Ethel Winthrop; Mrs. Helen Whipple, Jennie A. Eustace; Viola Campbell, Adelaide Nowak; Frank Hardmuth, George Nash; Judge Prentice, Russ Whytal; Judge Henderson, E. L. Walton; Colonel Bayley, Harry S. Hadfield; butler, W. E. Butterfield; Mr. Emmett, Thomas P. Jackson. Charles Balsar played Pierre Vareine in The Marionettes, with Nazimova.

Prominent Critics

Occasionally it happens that a gentleman with literary style and a genuine liking for the theater is persuaded to write dramatic criticisms. Ever more occasionally he continues to write such criticisms without losing either his style or his enthusiasm for the theater. One of these rare cases is that of Paul M. Paine, of the Syracuse *Post-Standard*.

Mr. Paine has been writing book reviews and distinctive essays for a comfortable number of years. His work has had the quality to attract many discriminating readers who, under ordinary circumstances, would turn up their noses at anything "literary" in this day and generation. And this writing is done by a man who, when he graduated from Lehigh University, took the degree of civil engineer, and followed that profession for three years.



PAUL M. PAINE,
Dramatic Editor Syracuse *Post-Standard*.

Subsequently he became a reporter on the Philadelphia *Press*, going from there to the Syracuse *Post-Standard*. With the latter paper he has been a contributor to the editorial columns, and has written the principal book reviews, with a most interesting column also each Monday morning, entitled "Side Issues." This is made up of personal confidences and observations, and like his other writing is free from pretense, but it has the charm of informal essays. Lehigh University conferred on Mr. Paine last June an honorary degree of Master of Arts on account of his work for the *Post-Standard*.

A few years ago the proprietors of the Syracuse paper asked Mr. Paine to "cover theaters," and since that time he has given the *Post-Standard* play reviews a quality which is very much worth reading. He has broad sympathies, and at the same time a keen judgment for choosing what is most worth while in the theater. As the vaudeville actor would say, more power to him!

MAXIMS OF THE STAGE

There has really been no tragedy of the highest kind since Faust.—NORMAN HAPGOOD.

Nobody but a true dramatist ever makes his last act the best.—NORMAN HAPGOOD.

Some of my friends said, when I was a dramatic critic, that I ought to get out because the plays are so bad. I don't agree with them. Because the plays are bad the critics have a great opportunity to do serious and useful work, if they want to.—HAPGOOD.

When we smile at the school of Betterton and Quin, we certainly do not smile at the greatest Hamlet and Falstaff of their age, but at the mouthing, paving, solemn race of coxcombs that tried to reproduce them.—W. CLARK RUSSELL.

I have seen men of only mediocre intelligence, wit, soul, or whatever you call it, who, once on the stage, made the best of us think, tremble, and even weep. How so, you ask? Well, their voice did it all. Their voice supplied the lacking wit, the intelligence, the emotion. Condemn them to silence they instantly relapse into their normal nullity.—LEGOUVÉ.

BACON AND SHAKESPEARE

(*Continued from page* 4.)

were "rogues by statute"), and as they are traced later as a greengrocer and a publican respectively, who lived and died unconscious and unsuspicious of this use of their names, the Baconians want to know who stood behind the expense of manufacturing the First Folio! Not the ever impecunious Ben Jonson, nor the unconscious journey-actors Heminge and Condell. But if Lord Chancellor Bacon, disgraced at court and desiring to allay any further disgrace from a possible rumor or suspicion of having once been connected with "things that went about in other people's names," conceived the ruse of bringing out, simultaneously, a folio of his philosophical works and a collection of the all-but-forgotten Shakespeare plays, the appointing of Jonson to do the editing, and the commandeering of the two actors to stand sponsor for it, are readily accounted for.

ELEVENTH.—To accommodate the chronology of the plays, the biographies concur in stating that Shakespeare, after mounting all his plays, and seeing eighteen of them printed, with or without his consent, in "Broadside" (quarto) in London, retired in comparative affluence to his country seat at Stratford in or about the year 1610 and 1611.

But there has lately been found in A Household Expense book of the sixth Earl of Rutland an entry of a payment made at some time prior to August, 1613, to "Mr. William Shakespeare," forty-four shillings in gold for designing an "impreso" (presumably a heraldic or emblematic device) to be used in connection with some pageant or tourney at Belvoir Castle on March 24, 1613.*

Since that discovery, which was made by Sir Henry Maxwell-Lyte, Deputy Keeper of the London Public Records Office, there were unearthed, in that same receptacle of ancient muniments, the pleadings and papers in a certain suit entitled Belot [or Bellot] *vs.* Mountjoie. From these it appears that on the eleventh day of May, 1612, interrogatories in that suit were served upon William Shakespeare and that he made answer thereto under oath before a master or other officer empowered to take depositions.

In this deposition† he describes himself as "William Shakespeare of Stratford-super-Avon in the County of Warwick; Gent," and proceeds to make oath that he is then living in London over the shop of one Christopher Mountjoie, a Tire (Wig) maker and hair-dresser on Monkwell Street, London.

Now, say the Baconians, if William Shakespeare was living in Monkwell Street, London, in 1612, and open to employment for designing "impresos," what becomes of the biographies as statements of fact, and why not our (Baconian) license to assert that our speculations are of equal value with your (orthodox) biographies? Your Shakespeare, spelling his name precisely as it is always printed in his day on plays or poems, signs his name simply "Willm Shaks," as if in supreme indifference to the generations yet to be that were to quarrel over orthographies of his name! So not even the side-issue of the orthography of the name is settled by this deposition at the only time we have been able to summon Shakespeare into court! Why not, then, our own liberty of conjecture still, as to who and where lived the soul of the age, the applause, delight and wonder of the stage?

If Mr. Robertson will dispose of the above specifications as effectually and as finally as he has disposed of the Baconian Authorship Theory from the internal and material evidence of the plays themselves, he will sink the Baconian Case along with Prospero's Library deeper than did ever plummet sound, until, in this field where ink has flowed like blood for full seventy-five years, not a Bacon-fed varlet shall remain!

A SHAKESPEARE International Alliance has just been founded by F. R. Benson and others "to encourage and support Shakespearean and other standard dramas and lectures, discussions and exhibitions relative to such treatment, and to further the work carried on at Stratford-on-Avon with any other work of similar character, including folk drama, dance, song and handicraft."

The alliance's purpose is to establish an endowed company of Shakespearean players to appear periodically in the more important centers of England and America. The chairman is Sir John Ray Hill; deputy chairman, Llewellyn Howell, and treasurer, H. C. Hoover, an American mining engineer. The secretary is Ben Allen, an American newspaper man in London. The organiser for the United States is Miss Katherine Everts.

ZANDONAI, the Italian composer is to set to music Edmond Rostand's Cyrano de Bergerac. In commissioning Sig. Zandonai to do this work, M. Rostand does not let slip by him to pay his respects to our own Walter Damrosch, of whom he says: "He did this without authorization and without talent."

* See photograph of this entry, *New Shakespeareana*, V, 44.

† See photograph of this deposition, *New Shakespeareana*, IX, 33.

Personal

BARRYMORE.—The picture from which this week's MIRROR cover was made was taken by Charlotte Fairchild, of Boston.

EBURNE.—When Maud Eburne, on the opening night of A Pair of Sixes, burst upon the admiring gaze of New York theatergoers as one of the cleverest character actresses seen in recent years, it was surmised by a few of the more blase that she had been placed in the cast more by accident than by any foresight on the part of the management. The way it really happened was that she was playing in the stock house in Rochester, N. Y., where Edgar MacGregor tried out A Pair of Sixes some time ago under the title of The Party of the Second Part, when Harry H. Frazee, as one of a number of invited managers, bought the piece and stipulated that Miss

THE LATE B. F. KEITH,
The Creator of Modern Vaudeville.

Eburne was to come along. There was also much said about Miss Eburne being an English actress. She is a Canadian, and has appeared in many native productions. She played the Helen Lowell part in Mrs. Wiggs of the Cabbage Patch, and was accorded praise by THE MIRROR for her work in a slavey role with William Hawtrey in The Old Firm, when that was produced in New York in February of last year.

JACCHIA.—The conductor who will succeed Alfred Ssendrei at the Century Opera company next season has been selected in the person of Signor Agide Jacchia, who was Mascagni's first pupil. He conducted opera for the first time in Brescia, and afterwards conducted at the Lirico, Milan; the Fenice, Venice; the Adria, Rome, and the San Carlo in Naples. He alternated in the conductor's chair with Mascagni, when the composer came for his first tour of America to present Cavalleria Rusticana. He was afterwards with the Milan Opera company for two years, and later with the Royal Italian Grand Opera company, at the Academy of Music in New York. Since then he has been conducting in Montreal.

MAWSON.—Harry P. Mawson, treasurer of the Society of American Dramatists and Composers, has been taken seriously ill, suffering from a nervous breakdown. Mr. Mawson has written a large number of plays, among them several Dickens' dramatisations and the pleasantly remembered A Fair Rebel.

WARE.—Helen Ware made an interesting speech on March 24, before the Trinity Social and Glee Club, of Toledo, whose membership is composed of several hundred Toledo department store girls. Miss Ware was the club's guest of honor at dinner, and afterwards gave an informal talk to the young wage earners. Among other things Miss Ware said: "When the young actress has mastered her part in the play, she learns a more important role. This is called 'understudying.' You shop girls should all understudy a more important duty than the one you are paid to perform. Some day the chance for advancement comes; the great secret of the theater is to be ready. So it should be with you. Be ready to do more important work than you are doing, and some day you will get the chance you have been waiting for."

On the Rialto

The old Silver King is to be revived in London, with Mr. Willard in his original part of the Spider.

Broadway Jones had passed the fiftieth performance at the Prince of Wales's Theater the middle of March. The Marriage Market has run above three hundred times in London.

Revivals are the order of the day in London. Diplomacy has had more than four hundred performances, and The Lights of London is scheduled at the Aldwych for April 11.

April 11 is the date set for Shaw's Pygmalion at His Majesty's by Sir Herbert Tree, the first performance in English. Mrs. Patrick Campbell will be Eliza.

Never Say Die—in other words, William Post's farce in which William Hawtrey has been appearing in London—has closed a successful season at the Apollo.

A Florence Kendrick Leavitt is suing her husband for divorce, and says she went on the stage, but quit in two weeks "because she could not maintain self-respect and continue the engagement." It happens that the company she names is as dignified and proper as any in the world; and, perhaps if the truth were known, the lady "quit the stage" for quite different reasons than those assigned. But the *American*, to which managers are in the habit of paying from $1,000 to $2,000 for one or two pages of flattering editorials on a production in need of liberal advertising, heads the item about Mrs. Levick: "Can't Be Good on Stage, Suing Wife Declares." Many refined women on the stage manage to be quite good.

When Adolph Klauber went to Boston recently to see his wife, Jane Cowl, who is playing there in Within the Law, she gave him a copy of H. G. Wells's latest book to read, with a request for his opinion. He didn't have opportunity to go through it, however, until he was convalescing from an attack of tonsilitis in New York. Then one night, when Miss Cowl phoned, as usual, from Boston to find out how he was, he told her how much he liked the story, and took up one or two little points about the characters. When he hung up the receiver, the phone rang again. It was Central this time, and she told him that the verbal Wells critique had occupied a wire from New York to Boston for exactly forty-two minutes—with no reduction in rates.

A Pair of Sixes, at the Longacre, is furnishing material for theatrical history. When the First Nighter, in last week's Mirror, intimated that Mr. Peple had possibly absorbed something from Potash and Perlmutter, and made his two exponents of the firm of Nettleton and John thrust their cigars upon a customer, very much as is done in the other play, he was not aware that this interesting bit of business was used in Mr. Peple's farce when it was tried out in the Manhattan Stock company at Rochester last July, several months ahead of the premiere of Potash and Perlmutter. So the honors go to Mr. Peple, or Mr. MacGregor, who staged both the Rochester and New York productions. The clever little typewriter girl in A Pair of Sixes, Miss Caree Clarke, is a discovery of Mr. MacGregor, and this is her first professional engagement. She obtained her training at the American Academy of Dramatic Arts, where Mr. MacGregor found her. The red-headed office boy is another find. He is H. H. Frazee's real office boy, and acts as Mr. Frazee's office picket in the daytime and in A Pair of Sixes at night. Maud Eburne, the funny English housemaid, is a Canadian by birth. MacGregor first saw her in a stock company somewhere in New Jersey, playing the colored maid in The Easiest Way. The next week he saw her in another part, and he engaged her to play with William Hawtrey in The Old Firm, and then for Rochester, where she played character roles, and then literally "ate up" the part of the maid when A Pair of Sixes was tried out.

NO SUNDAY PERFORMANCES?

Church Alliance Hears Divines, Players and Others Pro and Con on Proposition

The March service of the New York Chapter of the Actors' Church Alliance was held at St. Mark's Church in the Bowery, Second Avenue and Tenth Street, Sunday afternoon, March 22. The church was filled with Alliance members and their friends, and the service was conducted by the Rev. Thomas Gamble. The Rev. William Norman Guthrie, D.D., rector, preached the sermon on "The Theater and Public Morals," in which he made a strong plea for the dignity of the dramatic art, and urged his hearers to do their utmost to free it from lubricity. "True art is never pernicious. Beauty does not allure to vice. Realistic art on the stage is safer than in the closet; the fact of its being given publicity is its salvation. There is a sense of social responsibility at once. The whole business of civilized life is to restrain and check desires. The nineteenth century went sex-mad. Nor is art primarily didactic—it is joy—and whatever there may be of moralisation is distinctly a by-product. Let us have freedom of expression without exploitation."

The service was followed by an open meeting in the adjoining St. Mark's Hall, which was crowded to its utmost capacity. The subject discussed was "Should Theaters Be Open on Sunday?" In the absence of Ben Greet, president of the New York Chapter, the Rev. Dr. Guthrie introduced the Rev. Walter E. Bentley as chairman of the meeting. Mr. Bentley outlined the scope of the meeting and asked for a frank discussion of the subject. Then he read a strong letter from the editor of The Dramatic Mirror on the subject and one from Ben Greet, in which he urged that if the theaters are to be closed then all the churches should be open. He suggested that a vote of all concerned in the theatrical profession, the clergy and the public might be taken to get a general verdict on the question. What is essential for the West may not be necessary for the East, and vice versa. Undoubtedly there is only one kind of public that wants Sunday performances, because there are many plays that would not draw $25 on a Sunday afternoon or night. So that a manager who is running, say, The Hurly-Burly Girl in one theater and The Lady of Lyons in another, would find one theater possibly three-quarters full and the other three-quarters empty. And for that reason it does not seem logical that the actors of the less successful play should lose their Sunday for the sake of the actors in the other.

The letter of the editor of The Dramatic Mirror was as follows:

"My dear Mr. Guest: I wrote the editorial, 'Sunday Performances,' in The Mirror, with no ulterior motive, or as a concealed attack on the Church Alliance; but as a warning to the profession generally against the efforts of the rising element of militant Puritanism, all over the West and Middle West, to close the theaters on Sundays in Chicago, St. Louis and elsewhere, cities and towns where perfectly respectable people quietly go to the playhouses on that day pursuant to a practise that has always prevailed, and largely as a concession to those who find it the most convenient day of the week to gratify their need for diversion and entertainment.

"It strikes me that the profession has suffered long enough from dreuth to make it wary of efforts to still further curtail the opportunities of managers and players to earn a living where the chance is vouchsafed them in localities legally permitting Sunday performances. I have too exalted an opinion of the drama to concede to the least extent the claim that it is wicked to see a dramatic performance on Sunday evening. It is the highest form of intellectual recreation, and it does not interfere with those who prefer to listen to a good sermon, or have prejudices against attending a playhouse on Sunday, though even such seldom scruple to enter the temple of the drama on the Sabbath to hear a noted divine. Believe me, the whole question is one of local environment and early influences, and not a moral issue at all. My attitude on the question is wholly prompted by the interest I feel in the welfare of the profession. Prohibit Sunday performances in those localities where they have legally been given from time immemorial, and you will do irreparable damage to the managers both of the theaters and visiting companies.

"Aside from that, it will increase the spirit of discontent among the masses, which are now in a state of unrest unequaled since the period shortly antedating the French Revolution. Then, as now, the unemployed and starving crowds took forcible possession of the churches and demanded shelter and food. They have lost respect for the churches, in which they recognise a power intent on curtailing their liberty; and personal liberty is the corner-stone of national contentment. Why should the working classes be told that they cannot see a performance on the only day in the week that they have at their disposal, when the more favored class of the community is privileged to enjoy that boon on all the remaining days?

"If this has a Socialistic ring, I assure you I am not a Socialist; this is a sentiment that must occur to any one who reflects on the subject, has eyes to observe, and is not blinded by prejudice or fanaticism.

"The way to counteract the spirit of discontent is to enlarge rather than restrict the opportunities for wholesome diversion and amusement. Would any worthy institution protest against a theatrical performance given on Sunday evening, if the proceeds of such performance went to the relief of the hungry and homeless, or a hospital for crippled children? Reflect how often the theatrical profession is called upon to appear for the benefit of just such charities?

Mr. Bentley then introduced Edwin Arden, representing the Actors' Equity Association, who spoke as follows:

I cannot speak very intelligently on the closing of the theater on Sunday from the religious viewpoint. There are other speakers who, by their training, can touch on that more intelligently. I speak of the religion of health, both physical and mental. You cannot work a man seven days a week and get good work out of him. He must have a day of rest. It is usually supposed that the actor gets up at three in the afternoon, lies around, and then goes to the theater, and dallies there two and a half hours, of which he is on the stage a half hour out of the two and a half. There is no doubt that that class of actors exist; I do not refer to them—I refer to the thinking actor, the progressive actor, and the man who has forged ahead, or who wants to forge ahead.

Now, the opening of the new play, and making the actor work up his temperament seven days in the week, not only tires him, but it wears out tissue. It is not only the workingman who works hard—the laboring man does not work with his brain, but he has his Sunday. There is also a plea for a man's family or circle of friends; he need not necessarily go to the theater. Now, you ask an actor who does more work, mental work, and that is the work of this world, and if he is worthy of the name of actor he commences to work on his parts early in the day. He does not wait until evening, or until his mind is in condition. I know scores—I can even say one hundred—men and women who deny themselves food, or at least minimize their food, before the performances. In other words, they commence about three or four in the afternoon, and they keep that up until twelve. Now, I think you will appreciate the strain that that puts on any human being. You cannot play with that machine; it must be perfect. You have the jealous eye of the manager and the critic on you, not to speak of from 500 to 1,500 people watching you, and it is against human nature not to note any slip that the actor makes.

Now, there is plenty of work in that life for six days. In my opinion that man or woman is entitled to his seventh day, not, as I said, from religious scruples, but by the religion of health; and the outcome is sure to be better work. And then there are actors who have their circle of friends. Now, what time can they see them except on Sunday. What time can they get to know their own families when they spend half their time on the road and half in New York? On week days their friends work during the day, and on Sunday they rest, while the actor must work, and so cannot meet them. The average actor is a recluse perforce. Now, why work him? If this were philanthropy, I would say no. Any actor will give any Sunday night for that purpose, but not for throwing money into the pockets of the managers. It is wrong, personally and the association that I have the honor to represent, object to it. We discourage it, even if pay is offered. We don't want pay; we want rest, so that we can give better and bigger work. If you hear an argument for the Sunday theaters on the plea of the betterment of the human race, put it down as bosh. It is simply a plea for the already rich manager, and I defy any one to contradict it. When I asked a manager what he would do if he worked the actors to the limit, and should wear out the best of them, he replied, "Get new ones." A good Christian reply. The manager wants more money, and can make seven or eight hundred dollars every Sunday night, and pay nothing for it, except for electricity and the union mechanics whom he is compelled to pay. He doesn't pay the actor, but he pays the man who moves the scenes.

Following Mr. Arden came Mr. William P. Schwartz, secretary of the New York Sabbath Committee, who among other things said:

Sunday performances are unjust to the actor. He needs the rest. There is no work in which the part of the man's self loses so much. He cannot act by simply repeating a part—he must live it at each performance—and it is the outgo of himself in that part which makes such a tax on the man. Recently Senator Wagner offered a bill at Albany to legalise Sunday performances throughout the State, providing the receipts were donated to charity. The New York City Directory of Charities contains over one hundred pages of various charities, and to give a benefit for each one of them every two years would require more theaters than there are in New York city. We protested against it, and, although it came up for hearing on Ash Wednesday, Mr. Bentley appeared against it, with the result that the Senator decided to withdraw his bill. This is not the only time. Every little while some one, to please the managers, introduces such bills, and every time these bills are killed—partly by the outspoken actors themselves. Long may they live to crown this State as God's State. I have been told by actors that when they come back to New York they feel they are returning to God's country. Let us keep it that way.

The next speaker was Howard Kyle, of the Actors' Equity Society, who, speaking of his professional experiences with Mr. Bentley in the long ago, added facetiously that footlights follow candles. Mr. Kyle took the same ground as the previous speakers, and added that it was illegal to hold Sunday performances in every State (save one) in the Union. "Vaudeville houses playing on Sunday are open simply because the city and State officials tolerate them, and they could be all closed if a united demand were made. In my experience twelve performances a week, with Sunday rest, is not half as fatiguing as seven with the additional two on Sundays. Only twenty per cent. of the population are interested in the higher drama, and they can go any night in the week, making Sunday performances unnecessary from all points of view."

The last speaker was Harry Leighton, who said: "Someone must lose individually if we are to benefit collectively. A man would not run a $4,000 auto without rest, and is an actor worse than an auto? God forbid. Even were we paid a full week's salary for the Sunday performances alone, it is not worth while.

The meeting was closed by Mr. Bentley, who gave his personal experience with the Sunday theater evil, and asserted that the actor is in reality a slave wherever the iniquity prevails. There was great interest in the subject manifested by the large audience.

The next regular meeting of the Board of Directors of the New York Chapter, together with the National Council, will be held Friday evening, April 3, at the headquarters in the Lincoln Square Theater Building. The directors will meet at 8 P.M. and the Council at 9 P.M.

The PUBLICITY MEN

Arthur Gillespie reports that Edwin Clifford and Harry Askin are contemplating six companies of his September Morn next season.

Catherine Lee has retufned to New York after a few weeks with Prunella on tour. She deserves a large share of credit for the excellent opening in Chicago.

Dave Wallace, of the Tully and Buckland offices, has had a poster head of Guy Bates Post as Omar, the Tentmaker, made by Frank Waltz. It has been approved by some of the best artists in town.

S. I. De Krafft, who did heroic work to save Augustin MacHugh's play, What Would You Do? and before that placed some fine spreads for Lou-Tellegen and Dorothy Donnelly in Maria Rosa, has succeeded Joe Drum on the publicity end of The Queen of the Movies, at the Globe.

Leander Richardson is back at his desk in the Brady offices after a short illness. It is welcome news that he is quite himself again. He has just issued an attractive illustrated six-page folder holding the praise accorded by the dailies to Too Many Cooks.

Madame Tetrazzini had to give up her concert tour because of a fashionable tendency to develop tonsilitic troubles, and it is to that we are indebted for the sojourn in our midst these balmy Spring days of Wallace Munro, who performed a rapid transit act from San Francisco to Broadway.

Neil Harper is business manager for Pilate's Daughter, the George H. Brennan production of the Boston miracle play, and some excellent publicity is to his credit. In Providence two States were officially reported at the Providence Opera House in honor of the first presentation there of the attraction. A delegation of over five hundred distinguished Bostonians came on a special train, and were escorted to the theater by a local committee, headed by Rhode Island State officials.

J. D. Stephon, formerly assistant general press representative of the Shuberts, has now taken up publicity work independently. He is also reading manuscripts for Max Wilner, owner and manager of the David Kessler Yiddish Theater on Second Avenue, and one of the shareholders in To-Day, apart from being that gentleman's representative in purchasing Jewish rights to any likely English production.

Manager Charlie Lawford has left the Chestnut Street Opera House at Lancaster, O., to take charge of the Bradford Theater, of Bradford, Pa. This is a Reis house and has a capacity of 1,600. Mr. Lawford was previously a Reis manager at Elmira, N. Y.; Erie, Columbia, and New Castle, Pa., and last season manager of the Samuels Opera House, Jamestown, N. Y. His wife (Bessie Turrell) and their two children stopped on the way to Bradford at Jamestown to visit friends.

Some record performances are affording opportunities for good press work these days. On April 11 The Things That Count will have its one hundred and fiftieth performance by a coincidence passing one of the milestones of its career simultaneously with the ending of Lent, finding favor during the Lenten term by reason of the endorsements bestowed upon it by clergymen, educators, and social leaders. The fiftieth performance of The Midnight Girl will be celebrated April 8, when suitable souvenirs will be distributed.

FRANK LEA SHORT COMPANY

The first performance of Robin Hood and His Merrie Men, written by Owen Davis for Frank Lea Short, will take place on Saturday afternoon, April 18, for the benefit of the Memorial Day Nursery. Mr. Short's company for the coming season has been engaged and includes Katherine Vincent, who will this year put in her third Summer season as ingenue, after a Winter season in William A. Brady's production of Little Women; John P. MacSweeney, Agnes Elliott Scott, Alys Rees, V. L. Granville, Allen Brander, Redfield Clarke, Frank Howson, Wallace Owen, E. E. Hall, Harry Townley, Eva Quintard, Grace Bishop, Cynthia Davis, and Elsie Thomas.

VINCENT IN FLORIDA

James Vincent is at present in Florida with the Sid Olcott's International Productions Company, appearing in leading roles opposite Valentine Grant.

FAYE CUSICK.

Faye Cusick, winsome and dainty ingenue, for three seasons with May Robson in The Rejuvenation of Aunt Mary, playing the pretty lead, showed remarkable ability and strength the past season in the role of Opal in One Day, and proved herself a thoroughly versatile leading woman. She gave the role a tone of refinement without losing the spirit of the character, winning for herself splendid encomiums in the big cities. Miss Cusick is now at liberty, owing to the One Day's season closing.

LAST WEEK

2284

Names of players were recorded on our Telautographs seeking engagements

3

Direct telephone lines and a special long distance service to managers' offices were kept busy with the flow of metropolitan and stock engagements.

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DENYING PIRACY

Authors, Owners and Star of "The Beauty Shop" Answer Charge in Court

WASHINGTON, D. C., March 26 (*Special*).—Making emphatic denial that the libretto of the musical comedy, The Beauty Shop, was pirated from Philander C. Johnson's libretto, entitled Dr. Fakewell, Raymond Hitchcock, George M. Cohan, Samuel Harris, Channing Pollack, and Rennold Wolf in court proceeding here, March 24, filed answer to the suit of Mr. Johnson to enjoin the defendant from performing The Beauty Shop and rendering an accounting. Mr. Hitchcock, who is represented by the law firm of Douglas, Baker, Rumn and Obear, also denies that he requested the privilege from Mr. Johnson to read and study his manuscript of Dr. Fakewell, that he never received or opened an envelope containing the manuscript, and that the package containing it was delivered to the servant of Mr. Hitchcock, who returned it to Preston Gibson. Finally defendants deny that the central idea of the plaintiff's libretto has been pirated in the production of The Beauty Shop. A copy of the play accompanies the answer.

THEATER COMPANY FINED $3,500

The Empire Circuit company was fined $3,500, March 25, by Federal Judge Carpenter, at Chicago, after pleading guilty to a charge of violation of the Interstate Commerce laws regarding rebates. President of the company, James E. Fennessy, of Cincinnati, paid the fine. The government proved its charge of exorbitant rebates received from railroads by theatrical companies through advertising in theatrical programmes.

STAGE SOCIETY AS PRODUCER

The Stage Society of New York is planning to stage under direction of eminent foreign producers, including Granville Barker, Gordon Craig, and Max Reinhardt, during the coming season. The sum of $30,000 is being raised among members to finance the plan. The society will supply actors, scenery, and properties. The first performance will be made before its members. If successful, the play will then be offered for public presentation.

CENTURY THEATER CLUB

Mary Shaw addressed the Century Theater Club, March 27, at the Hotel Astor, on "Tragedy." She illustrated her subject by reading the new tragic play, Rada, by Alfred Noyes. Orlando Swain sang with Louise Lieberman at the piano. Mrs. Grace Clark presided. By arrangement of Mrs. Thomas Gibson over three hundred members attended a matinee of Help Wanted. The next play scheduled for the club to attend is Seven Keys to Baldpate, April 15.

ANTI-SPECULATOR BILL KILLED

The Simpson bill for prohibition of theater-ticket speculation in New York was killed in the Legislature at Albany by the two words, "I object," from Senator Christopher Sullivan. It was on its third reading for final passage, and unanimous consent was required for consideration. Mr. Sullivan's objection made impossible further consideration at this session, and laid low the hard-fought measure.

DRESSLER CASE IN U. S. COURT

The case of the Gaiety Theater against Marie Dressler has been removed to the United States Court, upon her own motion, she claiming to be a citizen of another State. Miss Dressler is going to cross complain for $50,000 for defamation of character, the Gaiety folks having accused her of not being married to Mr. Dalton.

"DARLING OF THE REGIMENT"

Mrs. Charles Doremus, author of The Circus Rider, By Right of Sword, Fortunes of the King, and other plays, has collaborated with Leon Westervelt and Arthur Gillespie, author of September Morn and The High Cost of Loving, on a new romantic opera entitled The Darling of the Regiment. Music will be by William Frederick Peters, who composed the score for The Purple Road, The Mayor of Tokio and Iole. The piece is slated for Fall production.

NEW YORK LOSES BELLA ALTEN

Bella Alten, the Metropolitan Opera House soprano, will be one of the members of that company who will not be seen here next season. Madame Alten has not been quite pleased with the roles assigned her of late. It is her intention to appear in Berlin and Vienna next year, and then accept a permanent position in some German opera house. Madame Alten has been connected with the Metropolitan for nine years, dating from the Conried directorate.

HENDERSON PLAYERS AT BENEFIT

The Henderson Players, of the Henderson School of Oratory and Dramatic Arts, will appear at a benefit in aid of The East Side Home and Day Nursery, to be given in the ballroom of the Hotel Astor on April 20. The object of the benefit is to raise $10,000 for the cancellation of a mortgage and the erection of a modern sanitarium for the accommodation of the 200 children daily brought to the home. General admittance is $1.

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$100 IN GOLD will be paid for the best title submitted for **"JAMES KYRLE MacCURDY'S PLAY WITHOUT A NAME"** to be produced at the **GOTHAM THEATRE, Brooklyn**, the **week of April 6.** Matinee every day. Managers looking for a novel production better look this one over.

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ANNE, ACTRESS

By JULIET SAGER

In a long interview which appeared in the New York Sun on Dec. 19, 1913, MISS LAURETTE TAYLOR gives it as her opinion that the new novel of stage life, **"Anne, Actress,"** would make a great play. "The situations are tremendous, and some of them are very humorous, too," she says. "The public always wants the mother idea on the stage, and this does it in an absolutely new way. If I didn't know where my next three plays were coming from, I should try it myself."

"ANNE, ACTRESS"

was written by JULIET SAGER,

formerly an actress herself, and contrary to the usual rule, is finding great favor with professional people.

FREDERICK A. STOKES, Publishers, New York

SUES DE KOVEN CO. FOR PRIZE MONEY

Suit has been entered against the De Koven Opera company by Hillard Booth to recover $1,000 as the prize offered by the company for a libretto, in a contest which was won by him. Booth's libretto was chosen out of three hundred.

"GHOSTS" POSTPONED

The performance of Ibsen's Ghosts, which was to have been given at the Longacre Theater last Sunday night, with Hilda Hellstrom in the role of Mrs. Alving, has been postponed, owing to the recent agitation against Sunday night performances.

WANTS

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20 words, or less, cost 25c. Additional words 1c. each. Four-time orders will include a fifth insertion, free of charge, on request.

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FOR SALE or royalty, dramatic playlet (two men, one lady); strong part for lady. Liberal terms for right party. "H. M. R." 14 East Ontario Street, Chicago, Ill.

FOR SALE—Superb photographs of theatrical stars at great sacrifice. Some autographed. Emily Shambliau, 738 Portage Avenue, South Bend, Ind.

FOR SALE—Theater Magazine; complete set, 1901 to 1913, inclusive; publishers' binding; new. Jacob Stutter, 1220 Bedford Avenue, Brooklyn, N. Y.

FOR SALE—Vaudeville sketch for two; man and lady. Ends with catchy, original song (unpublished). Address Miss Mathilde Bibbs, Gadsden, Ala.

PLAYLETS and Sketches, with the punch written to order. Robert De Came Leland, Box 2343, Boston, Mass.

SACRIFICE, if sold immediately; stunning evening street dresses; tailored suit; dancing gowns; Paris make; Callot, Cheruit, Bernard, Fromet, small 36. Address "Society Woman," DRAMATIC MIRROR.

VAUDEVILLE SKETCHES to order. Always some on hand. Vaudeville by open in vaudeville a specialty. Harry A. De Lamar, care Mirror.

END OF "KROLL'S"

Berlin's Famous Garden, Its Grand Opera and Concert Days, Where Royalty Gathered and the Public Ate Schnitzels

BERLIN, GERMANY (*Special*).—Memories of Berlin are inevitably associated with the good old "Kroll," the gray building in the dark green of the Tiergarten. The small lamps of its suburbanly simple illumination diffuse their light over the Königsplatz. They are still playing comedy on its shaky stage; but ere the roses bloom again, ere the Easter bells ring out over the city, good old Kroll will be borne to its grave by a wrecking crew.

This old establishment, with its burden of three score and ten, which once upon a time was far out of town, is not really of true-born Berlinese pedigree. Its father was Joseph Kroll, of Breslau. Frederick William IV. one day projected the plans from which the Silesian was to establish a branch of his Winter Garden in Berlin. It opened its doors to the public Feb. 15, 1844. Pretty soon Kroll's became a little resort for pleasure seekers beyond the Brandenburg gate.

Kroll's daughter, Augusta, first developed the place on metropolitan lines. She put up the first lantern between the city and the woods—that is, Kroll's establishment—and then married. A keen eye to business, and possibly also love, caused her to decide in favor of the first violinist of her father's artistic ensemble, a certain Mr. Engel, which was the beginning of the world-famous "Kroll-Engel" garden.

For his time, Engel was a fabulously practical individual, who had a knack of charming money out of people's pockets. He was a Berliner of the old Berlin stripe, witty, quick at repartee, and never at a loss for words in the presence of even his most distinguished patrons. He knew instinctively with whom he was dealing and the art of getting on their right side. He intuitively scented the moments that contribute to success. He introduced innovations that made people gape and criticise, but that led them to him and made them like him. His beer garden became a fairy realm of decorative porcelain lamps. And Berlin as we know it from Fontane's enchanting novels, regaled itself by the hour in Kroll's gas-lit garden.

Kroll was appointed a commissioner, struck up a friendly relationship with the first Kaiser, conjured an opera stage out of the ground—Wachtel sang the Postillion de Lonjumeau, and Francesco d'Andrado and Lilly Lehmann became Berlin favorites there before fame and wealth overwhelmed them from this and that side of the ocean. Truly, it was serious art which Engel fostered. The good Berlin West, which naturally was not yet established at Charlottenburg, held its "circles" here. You ate your obligatory schnitzel, drank your glass of "helles"—the second was already embalmed in the category of luxuries—and you listened agreeably to the magic strains of the beer garden music. It never hurt Kroll that grand opera was the order inside and a brass band concertized without.

And the closing episode of an ideal outing in the Tiergarten—it was said that the best was a "solo of twos"—was the gaily illuminated garden of Kroll's. When the old heavenly constellations peered down through the trees in reflective mood, and the stroller whispered to his alter ego the thousand-year-old protestation of undying devotion, the melodious strains of Kroll's Garden band formed an enchanting setting to the event. And as moths are lured by the flame, so Freese's "Tararaboomdeay" attracted the promenading couples from far and near. Freese, whom Allah had appointed a celestial conductor, was the most famous leader of his time—to that any number of Berliners will swear solemnly.

Then came a day when Kroll's became "royal." Royal liveries stood on guard at the doors of the boxes. Now and then the young emperor put in an appearance. There were gala performances, literary dramas and court revels. But taken seriously, good old Kroll had become a mere convention. One mentioned his name with a certain tenderness that veils old memories, and one noticed with a certain feeling of regret how this incident of Berlin's period of development gradually began to fade into the past, and was no longer treated seriously, and then abandoned itself to the primrose path of dalliance like a fickle beauty, until Kroll's was put to any old use. There were balls, amateur performances, dialect pieces; Kroll's was still good enough for charity entertainments. Kroll's became the bohemian resort for amusements, out of which the Crown, as the local owner of the lease, possibly coined many a snug sum.

And now the end has come, and the famous old Kroll will pass into the limbo of oblivion with so many other institutions of the capital.

E.

"BILLBOARD TRUST"

Alderman Curran Charges Intimidation to Defeat Sign Ordinance

The "Billboard Trust" is accused by Alderman Henry H. Curran, chairman of the Committee on General Welfare of the Borough of Manhattan, of having inaugurated a campaign of intimidation against the aldermen in their efforts to defeat the ordinance that shall regulate height of billboards. Mr. Curran charged that every alderman has received letters from owners of vacant lots, threatening defeat if they voted for the ordinance and stood for reelection. These letters say plainly, Mr. Curran stated, that members must vote against the ordinance; that its adoption was a blow at the pocketbooks of the owners of vacant lots, and a lot of other things.

"It is a campaign of misrepresentation and intimidation, and I want it understood the members of the board are not frightened by the 'Billboard Trust,' or any other combination," added Mr. Curran.

Fire Chief Kenion told how firemen are hampered in their work by some of the signs. He cited the case of a fire near Brooklyn Bridge, where a sixty-foot sign cut off an advantageous attack on the flames. Charles O. Maas spoke for the billboard interests. He said if the ordinance is passed it would abolish all signs.

THEATER THIEF CAUGHT

SPRINGFIELD, O. (*Special*).—Various members of different companies have missed articles of wearing apparel while playing at the Chatterton Opera House here. All during the season things disappeared from the dressing rooms. A close watch was kept, but nobody could catch the guilty party, until last week suspicions fell on the negro fireman. A close watch was kept on him, and a search-warrant was issued to search his home, where a large collection of clothing was found hidden. He was arrested and put under a heavy bond for future trial.

ELMER L. TOMPKINS.

SOL LITT'S ESTATE $400,000

Solomon Litt, long the manager of McVicker's Theater, in Chicago, according to the inventory, filed March 25, left an estate valued at $400,000. Listed stocks show a value of $264,000. Of forty-seven shares in the New York Theater Company, the value is not given. Shares in the McVicker Theater Company represent $249,000. Bonds, including railway, municipal, and industrial, are listed at $118,000. Cash on hand in banks is given at $7,624.46. Among miscellaneous entries are, a membership in the Lambs Club, a half interest in the rights of In Old Kentucky, and a part interest in a Minneapolis theater.

ROUT SPECULATORS

Ordinances Curbing Ticket Speculating Nuisance Pass by Vote 63 to 2

Ordinances designed to abolish the ticket speculating nuisance, which were drawn up through prolonged efforts of the District Attorney's office of New York, were passed by the Board of Aldermen by a vote of 63 to 2, on March 17. That they will receive the mayor's signature is generally believed, in which case they go into effect in thirty days after such signature.

These ordinances provide that all tickets shall have their value plainly stamped on their face, and that all licenses for theaters and similar places of amusement shall be issued by the police commissioner, with the understanding that the receiver not only shall not sell any ticket at more than its face value, but also shall not be a party to such sale. Any conviction of a violation of such an agreement shall render the license void.

As we go to press we receive the information from the Mayor's office that Mayor Mitchell will append his signature to this ordinance, and that by this time it has become a law.

MISS MYRTLE JERSEY

Young American Prima Donna Sails for Australia

Miss Myrtle Jersey has sailed for Sydney, Australia, where, as prima donna of an entire American organization, she opens April 11 at the Adelphi Theater, Sydney, under a six months' contract with Willoughby and Company, Limited. Miss Jersey will be remembered here as Annabel in the all-star cast of Robin Hood, at the Knickerbocker Theater; also having sung the leading role in The Love Wager with Fritzi Scheff.

TROUBLE OVER THEATER LEASE

PHILADELPHIA, March 21 (*Special*).—William W. Miller, majority owner and lessee of the William Penn, a vaudeville theater in West Philadelphia, also owner of Forepaugh's and the Girard theaters, is having trouble over his William Penn Theater lease. Controlling the stock company, which owns the property, he secured a five-year lease at an annual rental of $22,500, while an offer of $30,000 from Fred G. Nixon Nirdlinger was turned down. The minority stockholders took the matter to court, and while the Penn Charter Amusement Company won in the lower courts, the Supreme Court has just reversed the decision of the lower tribunal.

RECORD OF PRODUCTIONS

American Authors Well Represented in the Summary of Events

Eight new productions have been made since March 1, the date of our last compilation of the season's record. Of these eight, ranging in character from tragedy to farce, all are by native authors with two exceptions. In the American list are George Scarborough with his Last Resort, Augustin MacHugh with his What Would You Do? Otto Hauerbach with The Crinoline Girl, Edward Pepie with A Pair of Sixes, Catherine Chisholm Cushing with Jerry, and Marrying Money by A. W. Peset and Bertram Marburgh. The latter play is the only representation of the "new" playwright. In the foreign list are Panthea by Monckton Hoffe and Maids of Athens by Franz Lehar and Victor Leon.

The Last Resort and What Would You Do? closed on March 14 after sixteen performances each. Attractions produced prior to March 1, which closed after that date, with their record of performances, are: The Little Cafe, 148 times; A Thousand Years Ago, 80 times; When Claudia Smiles, 58 times; The Laughing Husband, 50 times; The Princess Theater Playlets, The Hard Man, The Neglected Lady, The Kiss in the Dark, The Fountain, and It Can Be Done, 51 times each, and Zabern, 48 times.

Of the attractions now playing, eleven have reached the 100th mark. Peg o' My Heart continues on her merry way at the Cort with 534 performances reached; Potash and Perlmutter with 265 performances and Seven Keys to Baldpate with 225 are notable survivals of the early season; Today has reached the 200th mark, while Grumpy and The Misleading Lady have passed the 150th milestone. Ameries, the huge Hippodrome spectacle, with a record of 361 performances, and The Philanderer, with 106 performances, were seen for the last time Saturday.

The following list contains the attractions at present playing in the regular New York theaters, with a reasonably accurate record to April 1 of their performances.

Adolf Philipp.—Alma, Wo Wohnst Du? Revived March 16. 16 times.
Astor.—Seven Keys to Baldpate. Produced Sept. 22. 225 times.
Belasco.—The Secret. Produced Dec. 23. 114 times.
Booth.—Panthea. Produced March 28. 8 times.
Casino.—High Jinks. Produced Dec. 10. 131 times.
Cohan.—Potash and Perlmutter. Produced Aug. 16. 265 times.
Comedy.—Kitty Mackay. Produced Jan. 7. 98 times.
Cort.—Peg o' My Heart. Produced Dec. 20, 1912. 534 times.
Eltinge.—The Yellow Ticket. Produced Jan. 20. 83 times.
Empire.—The Legend of Leonora. Produced Jan. 5. 100 times.
Forty-eighth Street.—To-day. Produced Oct. 6. 206 times.
Forty-fourth Street.—Midnight Girl. Produced Feb. 23. 44 times.
Fulton.—The Misleading Lady. Produced Nov. 25. 150 times.
Gaiety.—Along Came Ruth. Produced Feb. 23. 42 times.
Globe.—Queen of the Movies. Produced Jan. 12. 92 times.
Harris.—The Rule of Three. Produced Feb. 16. 51 times.
Hippodrome.—America. Produced Aug. 30: closed March 28. 361 times.
Hudson.—Margaret Anglin in repertoire—Taming of the Shrew, 3 times; As You Like It, 3 times; Twelfth Night, 3 times.
Knickerbocker.—The Crinoline Girl. Produced March 16. 18 times.
Liberty.—Sari. Produced Jan. 13. 91 times.
Little.—The Philanderer. Produced Dec. 30: closed March 28. 106 times.
Longacre.—A Pair of Sixes. Produced March 20. 13 times.
Lyric.—Omar, the Tentmaker. Produced Jan. 13. 90 times.
Lyceum.—Jerry. Produced March 28. 3 times.
Maxine Elliott's.—Help Wanted. Produced Feb. 11. 58 times.
New Amsterdam.—Maids of Athens. Produced March 19. 14 times.
Playhouse.—The Thing That Count. Produced Dec. 8. 136 times.
Princess.—Marrying Money. Produced March 18. 15 times.
Thirty-ninth Street.—Too Many Cooks. Produced Feb. 24. 39 times.
Wallacks.—Grumpy. Produced Nov. 24. 151 times.
Winter Garden.—Whirl of the World. Produced Jan. 10. 104 times.

NEW ASSEMBLY CONCERT

The New Assembly Concert, which was given on Thursday, Feb. 19, at the Plaza, was a very brilliant affair. The artists were: Miriam Allen Stetson, pianist; Madame Charlotte Lund, dramatic soprano; Mr. Ellison Van Hoose, tenor; Madame Louise McMahon, lyric soprano; Miss Fay Foster and Mr. Hallett Gilberte playing the accompaniments of their compositions. Mr. Ellison Van Hoose sang "Con Amore," "Maria Mia," "Serenade in Seville," with the composer, Miss Fay Foster, at the piano. He was encored so enthusiastically that he was forced to respond, and even then he had difficulty in escaping, so great a favorite is he with the New Assembly.

For the last few months a song competition has been in progress, and at the next concert, which will be given in the grand ballroom of the Plaza on March 5, the prizes will be awarded to the successful competitors. Fifty dollars for the first prize, and silver cups for the second and third. The judges are: Homer Bartlett, Louis Dressler, M. D. Humiston, Hans Kronold, A. Walter Kramer, C. E. C. Massona, F. W. Reisberg, Gustave Basnger, Charles Gilbert Spross, Christien Kriens and Lucien Chaffin.

STAGE NOTES

An eight-pound girl was born to Mr. and Mrs. Hugh Cameron, on March 8.

Frances Starr in The Secret, by Henri Bernstein, at the Belasco Theater, has passed her one hundredth performance.

Jules Unger has signed a contract with A. H. Woods to play a leading juvenile role in the road company of Potash and Perlmutter.

George Currie, who has been stage-manager for Margaret Anglin since the beginning of her season in repertoire, will be in the same capacity with the Coburn Players this Summer.

Harry MacFayden, stage director of one of the Bought and Paid For companies, who was injured about ten days ago by falling on the sidewalk on West Forty-ninth Street, is improving, and expects to be up and about in a few days.

W. B. Patton will be seen in a new play next season, entitled The Good Samaritan, a powerful story of the present day. Frank B. Smith will continue as Mr. Patton's manager.

Miss Gertrude Dallas is continuing her tour of the world. For the next two months she will divide her time among Madeira, Naples, and Florence. Mail can be addressed to her care of MIRROR.

The sad news is conveyed to the MIRROR by Mrs. Joseph De Deyn, that her son, Severin J. De Deyn, has been at his mother's home in Brooklyn for four months in a serious condition of health and practically helpless.

Mary and Constance Wolfe, daughters of Georgia Wolfe, who received much commendation from Mr. Hearst on their recent appearance in Romeo and Juliet, special performance, have been engaged, and opened at the Booth Theater, recently, in Panthea.

The one hundredth performance of The Whirl of the World, at the Winter Garden, took place on March 20. Since the opening of this attraction early in January there have been few changes of consequence in the cast.

The Western company of The Little Lost Sister, Lee D. Ellsworth, manager, jumped from Denver, Colo., to Greenfield, Mass., to pick up time thrown open by the Eastern Little Lost Sister company going into the Globe Theater, Boston, for a run.

Selwyn and company's production of Under Cover, the play by Roi Cooper Megrue, which is to be seen in New York early next season, reached its one hundredth performance at the Plymouth Theater, Boston, recently, and souvenirs were distributed.

Frederick Warde, the Shakespearean actor now appearing in A Thousand Years Ago, will make a tour of ten weeks on the Chautauqua lecture circuit at the close of the present season, giving recitals of the plays of Shakespeare and lectures on the same subject.

William A. Brady has made arrangements with Sir Charles Wyndham for the lease of the New Theater in London for a year, beginning in September, for the production of Frank Craven's new play, Too Many Cooks. There is some likelihood that George Grossmith will play the part done in this country by Mr. Craven.

Sir Johnston Forbes-Robertson was the guest of honor at a dinner given by the New York Press Club Sunday evening, March 15. Mr. J. I. C. Clarke acted as toastmaster. The actor reiterated his statement that he would make no farewell tour after the present one.

B. Iden Payne, the English producer who came to the United States to take charge of the Fine Arts Theater in Chicago, has sailed with his wife, Mona Limerick, for London. He will make a number of productions in Manchester and will return to this country in the Fall.

Margaret Wycherly, who recently concluded her tour in The Fight, and Isabel Irving, lately seen with Leo Ditrichstein in The Temperamental Journey, have been engaged by Selwyn and Company. Miss Irving will appear in the Chicago company of Under Cover and Miss Wycherly will play one of the principal parts in Under Cover.

George Willoughby, Ltd., of Sydney, N. S. W., has engaged Walter S. Fenner, lately with The Common Law, and Paul Byron, until recently with Rosalind Coghlan in vaudeville, for his Australian production of The Rosary. Harrington Reynolds and Jessie Arnold will also play their original parts. The company sails from San Francisco April 7, the tour to continue twenty weeks.

Madge Corcoran, on tour with Milestones, was informed, on the company's arrival in San Francisco from El Paso, that her trunks had been broken into and robbed. Upon investigation Miss Corcoran found that money and souvenirs—the latter intended for friends in Australia and New York—had been taken. Fortunately for her, the thief or thieves were considerate enough to spare her her wearing apparel.

In a review of Mr. Tom Terriss's production of a condensed version of The Cricket on the Hearth, the Washington *Post* says: "As Dot, Peerybingle's wife, Zelie Davenport, who had no part in the curtain raiser, played with sincerity and poise, and proved herself an actress of experience whose work was neither hackneyed in style nor uninteresting. In displaying these valuable traits Miss Davenport stood well in front of the other feminine members of the cast, with the possible exception of Lois Carruthers, who appeared with graceful and charming simplicity as Bertha."

Bast, Brooklyn.

AL. TRAHERN,
Manager B. F. Keith's Crescent Theater in Brooklyn.

Following his transfer from B. F. Keith's Greenpoint Theater to the Crescent Theater, Brooklyn, another Keith house, one of the first big problems that confronted Manager Al. Trahern was the production of a brand new play with Homer Lind, called What Every Minister Knows. The production of the play was an innovation at the Crescent, where it scored a success.

The play demanded an abnormal amount of work in the preparation, and a great deal of the credit for its success is awarded to the never-let-up activity of Manager Trahern, who adopted many novel methods along publicity lines, and to the detailed attention given to it by Stage Director W. C. Masson, of the Crescent Stock company.

Voicing their agreement with the subject matter of the play, many ministers have written to Manager Trahern claiming "first hand information" as to the truth of the claim that clergymen are receiving salaries far below what they should have to maintain their self-respect. The novel plot apparently has struck a responsive chord in the hearts of Brooklyn playgoers.

PLAYERS' GENEROSITY

Actress, Left Behind Ill by Own Company, Succored by Members of Another

ANNISTON, ALA. (*Special*).—When A Modern Eve played in Anniston, Ala., last month, Margaret Hopkins, a member of the company, fell ill and was left behind. Her money ran out and she was stranded in the place. On March 20 the Within the Law company appeared in Anniston. Mrs. W. T. Spruth, the wife of the manager, learned of Miss Hopkins's deplorable condition and quietly communicated the story to other members of the company.

The big-hearted actresses and actors quickly responded, and a purse was taken up sufficient to clear up the arrearages of board, buy a ticket and Pullman berth, and leave enough over for incidental expenses en route to Miss Hopkins's home. The story was not divulged until after the company had left the city on the following day

ACTRESSES AS CIVIL WAR AMAZONS

ALTON, ILL., March 25 (*Special*).—That the spirit of 1861 is still existent, and needs only a word to fan the slumbering embers into fierce flames, was demonstrated at Alton, Ill., March 22, by the Misses Lola "Billie" Montego and A. Ursula Carter, of The September Morn company. Miss Montego, hailing from New York, upheld the Northern cause, and Miss Carter, of "Virginny," valiantly supported the claims of the South.

It seems that Civil War arguments between these two have been very heated ever since the September Morn company started its road tour, but not until Sunday night did the argument become really militant. Unfortunately for both armies, the City Hall Square was chosen as a battleground and here, where Lincoln and Douglas closed their memorable debates, Miss Montego and Miss Carter met for battle. Miss Montego's cramped phalanx had scarcely become firmly entrenched in Miss Carter's head division, and Miss Carter's armed forces had been hardly thrown about Miss Montego's main body, when the local police force rushed up and issued a protocol. Police Magistrate Loesner decided that the damage and costs for this renascent outbreak of the war should set Alton forward $8.60, and the combatants back equal amount. The manager of the company assumed the role of Abraham, paid the costs, and banished the trouble makers from the company.

Miss Montego and Miss Carter were left in Alton by the company and are reported to have kissed and made up and are now trying to engage with another road company.

JOHN M. PFEIFFENBERGER.

ACTORS' FUND DAY

Friday, April 17, Set Aside for Special Matinees at Twenty New York Theaters

Probably the most imposing, and at the same time popular, theatrical event in the records of the American stage will be the remarkable testimonial which all members of the theatrical profession in this country have planned for the aid of the Actors' Fund of America.

On Friday, April 17, practically all the theaters in New York, Boston, Philadelphia, and Chicago will be devoted to one overwhelming effort whereby the Actors' Home on Staten Island will be enriched by more than $150,000. Mr. A. L. Erlanger is responsible for this national movement, and under his leadership an active committee, consisting of Joseph Brooks, Daniel Frohman, Harrison Grey Fiske, and other managers of high standing, are directing all details of the important work. The members of nearly all the first-class companies in New York, as well as other cities, have cheerfully volunteered their services, in order that the income of this charity may be as large as possible.

It is a matter of pride among the theatrical profession that, in matters of charity, they have been always ready and able to take care of their own. On Actors' Fund Day, Friday, April 17, they are inviting the universal interest of the public only to the extent of giving them something of value for the money which will be expended at the several box-offices. A day of benefits has never before been attempted, but on Actors' Fund Day there will be special matinees in all the theaters managed by Klaw and Erlanger, the Shuberts, William A. Brady, H. H. Frazee, Charles B. Dillingham, the Henry B. Harris Estate, John Cort, and Cohan and Harris. The several companies playing at these theaters will appear in the plays in which they are now enjoying popularity, cordial co-operation having been volunteered by such producers as Oliver Morosco, Henry W. Savage, Thomas W. Riley, A. H. Woods, the Liebler company, and others.

The only exception to the general scheme will be Mr. Cyril Maude, who, instead of offering Grumpy, will appear in a special programme of his other successful personations, of which detailed notice will be given later.

A point of practical interest to the public is the announcement that at all these theaters the special Actors' Fund matinee will be played at $1.50 as the highest price. It is expected that the response will be universal; and all members of the theatrical profession desiring to assist their own great charity will find in Actors' Fund Day a splendid opportunity to do so, to the advantage of their own pleasure.

As may be imagined, the details of organization in a scheme so gigantic in its scope are almost endless; but the committee are working hard and unselfishly, and the returns will undoubtedly be well worth the effort. Not only the Actors' Fund, but the public at large will be the gainer, for the opportunity to see a regular $2.00 success at popular prices should prove irresistible.

It is hoped that, following this first National Actors' Fund Day, on April 17, a similar festival may be given each year, including every city and theater in the country.

VERA ST. LEON DISAPPEARS

Young Equestrienne, Despairing of Success, Threatens Suicide

Vera St. Leon, the equestrienne, who for two years, with her sister Elsie, appeared in Polly of the Circus, disappeared from the Hotel St. Margaret, No. 129 West Forty-second Street, New York, wrote two letters threatening suicide, one to her sister and the other to her mother, both received on March 16. The letter to her mother ran thus:

DEAREST MOTHER: I realize that I have always been in the way and that I can never do what is right. I am going to do away with myself. I never could make any money, so I will not be missed. While I am writing this I am crying my eyes out. I do not ask forgiveness for my crime, and I do not expect you to forgive me. It seems that everything I have done has been wrong. I expect I shall go to hell.

Your wicked daughter,
VERA.

The other letter, to her sister, was highly dramatic in its phraseology, expressing despair at her inability to perfect herself in her work. It stated that she would do away with herself, one sentence reading: "You will not find me, because I am surrounded by morbid conditions."

CHORUS STRIKES; COMPANY DISBANDS

SHAMOKIN, PA., March 24 (*Special*).—Owing to a strike, at the last minute, of the male portion of the chorus of The Whitney Opera company, billed at the Grand Opera House March 20, to present The Chocolate Soldier, the management was obliged to dismiss the large audience assembled. The management cancelled bookings and took the company back to New York—that is, all but the "malcontentents," who were left behind

J. PERCY NIELDS.

THE CASTLES ON TOUR

Mr. and Mrs. Vernon Castle, accompanied by instructors from Castle House and Europe's Colored Orchestra, will begin a tour that will take them as far West as Kansas City, immediately after Easter. The management will be Arthur Hopkins, Arch Selwyn, and M. A. Shea.

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HAIL TO OTTO KAHN!

Public School Children Give a Notable Thanks Demonstration to Grand Opera Promoter

"An appreciation convention" was given by the high schools of the public-school system of the greater city of New York at the Washington Irving High School, at noon, March 24, to Mr. Otto H. Kahn, in grateful acknowledgment of the gift of 2,000 grand-opera tickets for the Century Opera company productions during the first season of popular grand opera in English. Over 4,500 girls were present for the ceremonies.

The high schools represented were: The Morris, Wadleigh, Evander Childs, and the Washington Irving of Manhattan; the Girls' High, Eastern District, Manual Training, Erasmus Hall, and Bay Ridge of Brooklyn; The Bryant, Newton, Jamaica, and Richmond Hill of Queens, and the Curtis, Staten Island. Far Rockaway was also represented.

The ceremonies were opened with 1,500 Washington Irving High School girls singing arias from various grand operas. In passing in review before Mr. Kahn were young girls representing characters from many of the grand operas, and as they passed they paid homage to the guest of the day. Aida gave a lotus lily, Carmen a rose, Santuzza a bunch of violets, while Marguerite placed her casket of pearls at Mr. Kahn's feet, and Brunhilde handed him her sword.

Mr. Kahn replied in the following graceful speech: "I have long been interested in schools. It has for some time seemed to me that the amount of attention devoted to cultivating the intellect does not leave enough for feeding the soul. If, while young people are being brought up, they are not given an opportunity to enjoy the highest pleasures of life, they will seek to gratify their appetites for the lower. The reason we have so many cheap novels and objectionable plays is, I think, because we have neglected to give the families of moderate means an opportunity to hear the best music and drama. That is all there is to my little effort. I saw something that I thought would be a good thing to do, and I did it. Now I am more glad than I can tell you. For all the times that anyone ever said thank you to me, there never was one so delightful, so surprising, so artistic, so beautiful as this."

President Churchill, of the Board of Education, said: "I never envied a man with money so much in my life as now. If Mr. Kahn, by investing money, can get such a return of bright smiles and hearty thanks as this, I'd like to have his fortune. Wouldn't you?" (Uproarious assent.)

Mr. Churchill enlarged upon the originality and common sense shown by Mr. Kahn in selecting public and not private schools for his benefactories. "This," he said, "is real civic service. It is patriotism. It is neighborliness. It is treating one's brother's children as if they were his own. Did you ever know of anything more kindly done?"

The 1,500 girls in the audience showed their convictions with such decision that the applause did not cease until the leaders passed among the young women and started the singing of a song specially prepared for Mr. Kahn. The singing of this personal song to their guest was composed by the Washington Irving High School girls.

Thirty-five hundred children passed before Mr. Kahn and showered over 20,000 red, white, and blue tickets over him. On the ticket was the following inscription: "This ticket for Mr. Otto Kahn, the man who gladdened thousands of public-school pupils with tickets to high-class opera, admits him to lasting gratitude of representatives of New York, and is issued to him at at Appreciation Convention in his honor in the Washington Irving High School, March 25, 1914."

CHANGE OF MANAGEMENT

The Grand Opera House at Sault Ste. Marie, Ont., until a short time ago conducted by Mr. E. Abraham, will be entirely under new management. Mrs. A. Loach, the owner of the building, will, with the assistance of her son, Mr. A. Elliot, in future manage the business of the Grand Opera House.

SEVERIN DE DEYN A PARALYTIC

Joseph De Deyn, father of Severin J. De Deyn, who formerly played in Quincy Adams Sawyer, writes to THE DRAMATIC MIRROR that his son has been, these past four months, at his home, in Brooklyn, N. Y., hopelessly paralyzed from head to foot. This will be saddening news to those of Mr. De Deyn's friends who have not yet been informed of it.

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THEATRICAL HOSPITAL BENEFIT

CHICAGO, March 20 (*Special*).—Plans for the benefit performance to be held at the Auditorium Theater here in May were discussed at a meeting of the American Theatrical Hospital Association, held in the Hotel Sherman, night of March 11.

The receipts of the performance will be turned into a fund of $50,000 that is being raised among the members of the association for the erection of a new hospital on the site of the present American hospital at Hoyne Avenue and West Monroe Street, which will be operated for the care and treatment of broken down and indigent members of the theatrical profession. Ground for the new building will be broken the latter part of May.

Charles Kohl, president of the association, presided.

THE FIRST NIGHTER

Premiere of Bernard Shaw's "Pygmalion"—Mme. Olga Petrova in "Panthea"—Miss Billie Burke in "Jerry" Margaret Anglin in "Lady Windermere's Fan"

"PANTHEA"

A Play in Four Acts by Monckton Hoffe. Staged by J. C. Huffman. Produced by the Messrs. Shubert. Booth Theater, March 28.

Panthea ..... Madame Olga Petrova
The Baron de Duisitort ..... George Nash
Gerald Mordaunt ..... Milton Sills
Pablo Cestono ..... Frank Hatch
Henry Symon Mordaunt, J.P., LL.D. ..... Elwyn Eaton
Percival Mordaunt ..... Frederick Annerley
Dr. Von Reichstadt ..... Frederick Strong
Francois Bonito ..... James S. Ryan
Count Stephanoff ..... John J. Steward
Rev. Mr. Wiltshire ..... Lionel Bevans
Cynthia Mordaunt ..... Olive Temple
Mrs. Riley Cubitt ..... Caroline Harris
The Princess Malesi ..... Louise Conti
Mathilde Vanier ..... Mary Dale
Gilda Bonito ..... Viola Roach
Miss Volney ..... Florence Thompson
Lucie La Var ..... Emily Monte
Nina ..... Dixie O'Nill
Elsa ..... Anna Barco
Josephine ..... Constance Wolfe
Babette ..... Mary Wolfe
Ivan Strogoff, Russian secret police. ..... Frank Hall
Butler ..... J. E. O'Brien
Footman ..... F. J. Rice
Footman ..... J. J. Schaefer
Maid ..... Alma Courtenay

Act I.—The home of the Mordaunt family on the coast of Northumberland in England. (Two years elapse.)
Act II.—A capital in Europe—the apartment of Gerald Mordaunt. (Some weeks elapse.)
Act III.—The home of the Baron de Duisitort.
Act IV.—Same as Act II.

One of the most interesting dramatic events of a number of more or less uneventful weeks—unless we except Margaret Anglin and the premiere of Shaw's Pygmalion—was the first appearance in a legitimate theater in this country of Olga Petrova on Saturday night in Monckton Hoffe's drama, Panthea.

Whatever the final verdict as to the play may be, it is certain that Madame Petrova established herself pretty firmly as an actress of a great deal of force, remarkable beauty, and great personal charm. Since the play was evidently tampered with since its production in London and the sad ending toned down to a compromise between two extremes of pathos, I am a little bit puzzled to decide whether it was once upon a time a very powerful drama or a mediocre sensational play.

Panthea is a beautiful creature who is rescued from a shipwreck and borne into the home of the Mordaunt family on the coast of Northumberland, England. There a mysterious affinity is at once established between her and Gerald Mordaunt, a young man of great musical genius, but a genius whose wings are clipped by a loveless marriage and repugnant home environments. Now, Panthea is a Russian political refugee. Gerald's model family is for giving her up to the waiting constable, but under her appeal to rouse himself out of his mean environment and escape to freedom with her, they depart together in the night.

Panthea becomes his mistress, and also his inspiration, and under her devoted encouragement he composes an opera. But utter hopelessness of placing it all but stretches him on a sickbed. As the doctor says: "He is suffering from unproduced opera." Panthea, at the risk of her liberty, digs up an old acquaintance in the person of the Baron de Duisitort, a grand opera impresario, who knows her history, and invites him to her apartment, after having persuaded Gerald to leave on a month's outing in the country with an old friend.

The Baron is a jaded voluptuary, who gives himself only a few weeks of life. He bargains with Panthea that he will produce Gerald's opera if in return she will devote herself exclusively to him for the four weeks which he has given himself to live. We are supposed to believe that Panthea agrees to this from a motive of boundless love for Gerald. Passing this over as a question that each can decide for himself in his own way, we come to the night of Gerald's triumph, commemorated by a wonderful banquet to the singers, critics, and friends of the manager and composer. The scene is the dining room in the Baron's house, and a superb company is gathered about the festive board.

An ugly rumor has reached the ear of another, but unsuccessful, composer, friend of Gerald's, regarding the price paid for the production of Gerald's opera; and when the guests have gone into the other rooms to dance, this man calls the Baron to account. Panthea apprehensively interrupts the meeting of the two men and soon ascertains that her secret is a secret no longer.

Her whole aim now is to keep Gerald in ignorance of the truth; but that is not the Baron's plan. Gerald begins to suspect something. He sends Panthea away. He demands an explanation from the old rake—who, to Panthea's dismay, is far from death's door—and he gets it. The impresario means to live and to keep Panthea, and he makes a clean breast of it to Gerald. Then follows a scene between the three and Gerald rushes off home, leaving Panthea there, ignorant of the motive of her sacrifice. Alone with the hard old cynic, who refuses to keep his bargain by shuffling off this mortal coil, she stabs him to the heart and beats him over the head with a candelabra, while the company without is dancing and making merry.

The serious part of the literary operation performed upon the play occurs in the fourth and last act. Gerald's and Panthea's apartment. Gerald is packing up his belongings after the terrible events of the night. Panthea enters the door like a ghost. At first he casts her off; by and by he learns the truth. And just then the Russian police enter. She must go to Siberia, not for having killed Duisitort—his death has been declared a case of apoplexy, to avoid a scandal withal—but for being a dangerous Russian refugee. Gerald offers to marry her then and there. The Russian law suffers a husband to share the fate of his proscribed wife. She folds him to her breast in grateful love, but declares she cannot exact that sacrifice of him, and with one wrist handcuffed by the policeman and the other arm around Gerald's neck, the curtain falls.

Of Petrova we only know that she came here from London about three years ago, where she had appeared successfully at the Palace and other music halls and entered vaudeville in this country, playing very successfully in a variety of one-act plays, and also giving some clever impersonations. She is said to be a Polish woman who acted emotional roles in her native country. She speaks English with very little accent; she is beautiful, and barring a certain crudeness, possibly due to nervous tremors incident to an opening night, she is an actress of whom we shall hear more hereafter in the best theaters. William Faversham acquired Panthea for this country and thought of producing it, but disposed of his rights to the Shuberts, now retains only a small interest in the piece, and, reports to the contrary notwithstanding, had nothing to do with the staging. As for the author, most of us remember him pleasantly for a play of an entirely different character, The Little Damoselle, produced in London and New York about six years ago.

The part of Gerald is played by Milton Sills, who has some good qualities as an actor, but seldom abandons himself to inspiration. The hit of the piece goes to the credit of George Nash in the role of the Baron, in which he takes an advance step as an artist. His last Broadway appearance was in Officer 666. So he steps from farce to eccentric character work, and makes the transition with the least difficulty. It is fair to state that he divided the applause with Madame Petrova.

"PYGMALION"

Comedy in Five Acts by Bernard Shaw. Irving Place Theater, March 24. Stage Director, Rudolf Christians.

Mrs. Higgins ..... Auguste Burmester
Professor Henry Higgins, her son ..... Heinrich Marlow
Alfred Doolittle ..... Heinrich Matthaes
Eliza, his daughter ..... Hansi Arnstaedt
Mrs. Eynsford-Hill ..... Marie Kirschner
Clara ..... Ida Enoch
Freddy ..... Willy Wahl
Colonel Pickering ..... Otto Stoeckel
Mrs. Pearce ..... Lina Haenseler
A Vagrant ..... Rudi Rahe
The Sarcastic Wayfarer ..... Paul Dietz
A Maid ..... Selma Weber

The German company, of New York, had the distinction of presenting George Bernard Shaw's eccentric comedy for the first time in any English-speaking country, as the first London performance by Sir Herbert Tree does not take place until later in the month. As a result, the Irving Place Theater was packed from pit to dome, many of those present in the parterre and boxes including distinguished persons from far uptown, artists from the English-speaking theaters, the Metropolitan Opera House, and representatives of American managers. The play was happily cast, with Frl. Arnstaedt, of the Royal Playhouse of Berlin, who is the guest of the German company, in the part of Eliza, which Mrs. Patrick Campbell is to play in London; Mr. Marlow in the role of Professor Higgins; Mr. Matthaes as Doolittle, the philosophic old garbage-car driver, Eliza's father, and Mr. Stoeckel as Higgins's friend, Colonel Pickering.

Pygmalion is the story of the making of a duchess out of a little cockney flower girl. The process is achieved by a certain Professor Higgins, who is a specialist in the science of phonetics. Just as the sculptor, Pygmalion, turned a marble statue into a woman, with a pedigree, a soul, and all, so Professor Higgins turns his Galatea into a member of the British aristocracy.

He is a master of the science of phonetics, and in the distinguishing of dialects a virtuoso. In the way a word trips off the tongue he perceives the genealogy of a man; in the cadence of his pronunciation his birthplace. Every Englishman recognises the Irishman or Scotchman at the first word spoken. The professor can do more. Let a person only open his mouth, and he places him within eight kilometers of his birthplace. If he is a born Londoner, the professor can name the street in which he came into the world. When the daughters of American millionaires, with their "fairful accent," come to London they hasten to Professor Higgins to learn from him how to pronounce the English language in high society, and these dollar fairies pay him well.

But he also works from pure love of the cause; and so in the case at hand. During a rainstorm he has met a flower girl on the street, a poor thing of the lowest origin, yet respectable. But her virtue speaks a gibberish, which is set down in writing by Professor Higgins's highest skill, and in the printed book of the play is noted: "Ah-ah-ah-au-au-au-uh!" The professor is extremely interested in this raw material. He pledges himself to change this babbing child of the slums into a queen of the salon by teaching her to speak purely.

In the fourth act of the play, the metamorphosis of the flower girl is complete. But the little cockney lass has developed something on which her teacher had not counted—a soul. Frankenstein was devoured by the monster he created. Higgins is annihilated—socially—by the duchess he has made. He cannot live without her henceforth. He does not dare, as yet, to make her his own, but he hates the thought of letting another enjoy the company of his fair creation.

When the last curtain drops, we know that before long the pretty flower girl will have engraved visiting cards printed with the inscription, "Mrs. Henry Higgins."

There is a more universal significance in the play than is usual in Shaw's satires, with their superficial connotation on contemporary society. Doolittle performs the function of the chorus in voicing the Shavian commentary on the things around him. The satire is in the ill-concealed fling at the aristocracy in revealing its assumed hollowness. In Professor Higgins and Eliza, Shaw runs the risk of committing a seditious break to the side of pure sentimentalism. The German translation seems to be well made. The subtleties of the humor and Hudibrastic wit are splendidly preserved. The difficulty, if any, exists in the influence of local environments controlling the actors. The London street slang is reproduced in the jargon of Berlin, and Eliza, as embodied by Frl. Arnstaedt, is a Berlin slumgullion rather than a product of Seven Dials, while old Doolittle of Mr. Mathhaes is a typical, good-natured *Sächser* rather than a garrulous, gin-reeking British yeoman. But we must admire Frl. Arnstaedt's versatility, this refined *salon dame* merging herself so readily into the ragged, boisterous virago of the street, even though we judge it only as a feat of virtuosity. Admirable was Mr. Marlow as the professor and Mr. Stoeckel as the colonel and excellent the Mrs. Higgins of Mrs. Burmester, an impersonation of the indulgent grande dame and fond mother of decided interest.

As a whole, the performance was marked by a uniform method of definite artistic aims and execution.

"WHAT EVERY MINISTER KNOWS"

Play in Four Acts by Evelyn Blanchard and Adelaide Stedman. Produced by the Crescent Players at the Crescent Theater, Brooklyn, March 23.

Rev. Karl Wilhelm Schlimmerhern. ..... Homer Lind
Elsa ..... Leah Winslow
Rudolph ..... M. J. Briggs
Joe Easton ..... George Allison
Fred Cameron ..... Johnny Dillon
James Cassidy ..... Charles Scheefold
Mat Einstein ..... William H. Evarts
Deacon Brandt ..... Joseph Egerton
Deacon Leininger ..... Harry Roache
Deacon Sickles ..... John C. Carlyle
Mrs. Leininger ..... Augusta Dargeon
Mrs. Sickles ..... Marguerite Tebeau
Mrs. Brandt ..... Isadore Martin
Mrs. Diller ..... Florence Rockefeller
Mrs. Shepherd ..... Ruth Byles
Aunt Sidy Haycock ..... Mabel Reed
Anne Face ..... Mrs. Homer Lind
Louise Lee ..... Gertrude Rivers
Mr. Beaumont ..... Ala Jundts
Mrs. Beaumont ..... Iva Jundts
Rube Hemingway ..... Charles Wagner

What Every Minister Knows belongs to the rural species of drama. Though its situations and characters are somewhat different, it is patterned after that familiar old cloth, The Old Homestead. We see the familiar village gossips, the smug and hypocritical deacons, the wayward daughter and the honest farmer boy lover.

The production of the play was an occasion for the debut of Homer Lind on the legitimate stage after a long career in opera. It proves an excellent vehicle for him, affording plenty of opportunities for characterization and the singing of classical ballads. The play, perhaps, suffers in its title. Ever since Barrie's delightful comedy was produced in this country, we have been surfeited with essays, dissertations, and the like, bearing the title, "What Every Woman, or Man, etc., Knows." In this case, the knowledge possessed by the ministers is that they receive inadequate salaries compared to what men earn in other professions. Here is a capital theme for satirical comedy; but the opportunity is neglected that the conventional rural comedy may be given full play.

The story concerns the conditions of life surrounding an underpaid clergyman in a rural community of Pennsylvania. Distressed in attempting to meet the high cost of living, he appeals to the deacons for an increase of salary. They refuse him, and dismiss him as being "behind the times." His daughter, tiring of the circumscribed life, leaves home and takes up with a vaudeville actor. The old minister, searching for her, finds her rehearsing her act in a theater in a Pennsylvania town. Here the plot is laid aside for considerable time to permit various performers—acrobats, a pianist, and a violinist—to give their specialties. The daughter, accused of the theft of a ring, breaks with her partner, who it develops is the real thief. To save his daughter from arrest—which the manager threatens unless she goes on with her act—the minister agrees to appear in her stead on the bill. He sings "The Heart Bowed Down," and scores, in the words of the manager, the hit of the performance. The final act finds the minister and his daughter back together in the home village, he to resume his pastorate.

Homer Lind gave a sympathetic and sincere portrayal of the old clergyman, and his singing was a pleasing feature. He was assisted by the regular members of the stock company, who played their parts satisfactorily. Leah Winslow was effective in the uncongenial part of the wayward daughter. M. J. Briggs did excellent work as the son, Rudolph. George Allison gave a faithful and striking representation of the farmer-boy lover. Gertrude Rivers made a noteworthy characterisation of a vaudeville artist "who knows the ropes," and the remainder of the company did good work in parts which called for exaggerated humor.

"JERRY"

Comedy in Three Acts, by Catherine Chisholm Cushing. Produced by Charles Frohman at the Lyceum Theater, March 28.

Joan Doubleday ..... Gladys Hanson
Harriet Townsend ..... Alice John
"Jerry" ..... Billie Burke
Montagu Wade ..... Sheller Hull
Peter Flagg ..... Allan Pollock
Dr. Kirk ..... Lumsden Hare
Briggs ..... Thomas Reynolds
Lewis ..... Bernard Thornton

Act I.—The Doubleday Library. Evening. Act II.—The Same. The Next Morning. Act III.—Jerry's Boudoir at the Doubleday's Home. The following Sunday. Time—The Present. Place—A Suburb of Philadelphia.

Jerry is still another illustration of the fact that while a great many things have and should be said about the evils of the so-called "star system," stigmatizing it as mummer-worship and so on, a real personality dominating an evening's entertainment frequently saves the day—or, rather, the night. Billie Burke did for this play of Catherine Chisholm Cushing, author of A Widow by Proxy and Kitty MacKay, what somebody-or-other did for ancient Rome: she cast her fine strength into the scales and made the good points significant to a degree that should, and undoubtedly does, warm the cockles of a managerial heart. With so much said for so excellent and hard a worker as Miss Burke (long may she delight us!), size up the play as a quart of good intentions to a pint of creditable results. It is a very humble chariot hitched, in accordance with that famous advice of Emerson, to a very brilliant star, but it is a vehicle so considerably dead weight, that it is more than likely to impede the transit of a planet over the theatrical heavens.

Geraldine—"Jerry" for everyday use seven days a week—is an animated young girl in love with Montagu Wade, the fiance of twenty years standing of her cousin, Joan Doubleday. Joan is loved by Peter Flagg, whom Joan jilted these twenty years gone; and when Joan naturally rebels at last against Montagu's constant postponement of their marriage, and against being called the "perpetual fiancé" and dismisses Montagu forever, that lady inclines toward Peter. Keenly observant of this situation, Jerry precipitates matters by 'phoning an account of the break and a fiction about Joan being engaged to Peter to a daily paper. It duly appears next morning, and the blame going finally fixed where it rightfully belongs, Jerry is confined to her room of dainty blue (those long-heralded pajamas are not blue, but exquisite pink, for the sake of alliteration perhaps) in disgrace. By feigning suicide, however, she causes Joan and Peter to seek solace for their fears in each other's company and Montagu to come and claim her for his very own, under her management.

This plot is not very complicated, but it is quite ample for the purpose in hand. The real difficulty is that it isn't consistent—it doesn't stick to its last, like that proverbial shoemaker who had to be reminded of his duty. Times come when one is painfully conscious that delicate comedy has suddenly become the most conventional farce, the unreality of it becoming exaggerated by the contrast. Especially is this true of that scene when the cast of characters in support of Miss Burke, as trying to fix the blame for the newspaper account by having the society editor identify the voice of his informant over the 'phone, and of that other scene in the third act where, knowing that Jerry has played them a trick in reporting she had taken poison, they observe her well-feigned death-throes with utmost cheerfulness. The characters themselves, Jerry excluded, are not often animated by motives of their own in their views of life, death, suffrage and other important matters, but for the most part fit willy-nilly in with the immediate tenor of the scene. The result is that emotions are varied and inconstant, and a figure becomes a new character at almost every entrance. For instance, there is the English cousin Peter, of Kansas City, who most unaccountably develops from a theatrical ass and nincompoop into a fellow of spontaneous wit, with but a single entr'acte intervening.

Miss Burke has been appreciated. Gladys Hanson comes next, laboring skillfully with the unrealities of Joan. Then Lumsden Hare with, oh, such a little part, as the emergency doctor, which he played with a heartiness that radiated congeniality all

over the scene. Allan Pollock follows with earnest work to overcome authorial (authoritative is not the word) handicaps imposed by his assumption of Peter. Shelley Hull put the vigor of an active twenty years into a character twice as old that answered to the name of Montagu, and had many effective moments. Jerry's mother in the likeness of Alice John was characterised by nothing in particular, in default of anything substantial to work with. Thomas Reynolds tried his best to disguise the wobbly outlines of a stage butler. His worthy effort is recorded.

"THE BELLE OF BOND STREET"

(Up-to-Date Version of The Girl from Kay's.) Book by Owen Hall and Harold Atteridge, Lyrics by Adrian Ross and Claude Aveling, Music by Ivan Caryll and Lionel Monckton. Production by the Messrs. Shubert. Shubert Theater, March 30.

James, the butler ..... Joseph P. Galton
Ellen, the maid ..... Lottie Collins
Norah, the bride ..... Fritzie Von Busing
Barry Gordon ..... Forrest Huff
Jack Richley, a friend ..... Harry Pilcer
Mrs. Chalmers, Norah's mother .. Alice Gordon
Mr. Chalmers, the father .... Charles Burrows
Theodore Quench, K. C. ..... Jere McAuliffe
Hon. Percy Fitzthistle ..... Lawrence D'Orsay
Max Hoggenheimer ..... Sam Bernard
Winnie Harborough, the belle of Bond Street, Gaby Deslys
Joseph, the hall porter ..... Grafton Williams
Perrier, the head waiter .. Norman A. Blume

Act I.—Sitting Room in Mr. Chalmer's Villa, Kensington. Act II.—His Majesty's Hotel, Paignton-on-the-Sea, England. Act III.—Corridor of the Hotel Carlton, London.

Spring—the season when our thoughts turn lightly to robins, revivals, and the pink pajama type of entertainment—is here! The Belle of Bond Street is, of course, a revival—in other words, the modistes re-attired The Girl from Kay's. Outside of a second edition of Mr. Bernard's comic conception of the bored—but rich—Mr. Hoggenheimer and an incidental dance by Harry Pilcer, the interest centers in Gaby and her gowns.

As long as the stage is divided between Mlle. Deslys and Mr. Bernard things are entertaining. Mlle. Deslys never wore more stunning or bizarre gowns, and Mr. Bernard has yet to be funnier. But the plot *would* roll into view. It seems that Harry Gordon, just wedded, is seen kissing a milliner's pretty apprentice by his wife. Then ensues a wrangling honeymoon at the seaside, and finally the reconciliation.

It must be admitted that the story got under way handicapped by the sunrise arrival "out front" of Nora Bayes in a red wig. It was a bright moment of the opening act. The second brought Mr. Pilcer's dance, "Prunella," an inane lyric, which went over because of the unusual chorus costuming—a sort of feminine Harlequin effect—and the dancer's acrobatic evolutions, aided by Mr. Bernard's burlesque imitation. The last act presented the comedian in an insinuating melody, "Who Paid the Rent For Mrs. Rip Van Winkle?" Otherwise the musical score didn't revive very well.

The costuming seems an attempt at the picturesque, but, save for the "Prunella" number, Melville Ellis has secured glaring rather than colorful results. Indeed, the score, the costuming and the chorus direction are pretty much lacking in genuine novelty.

As for the lines—Paquin gave Mlle. Deslys some striking ones. And she knows how to wear her gowns with chic daintiness. Her dances with Mr. Pilcer are difficult—rough, in fact—but the premiere audience seemed to like them. The audience, too, wrung a curtain speech from Mr. Bernard. Not that the comedian was reluctant.

The Belle of Bond Street has many moments when it produces the general lassitude of a Spring day. What will future audiences do without the invigorating effect of Miss Bayes's rainbow coiffure? What, indeed?

"LADY WINDERMERES' FAN"

Play in Four Acts by Oscar Wilde. Staged by George Foster Platt. Produced by Margaret Anglin. Hudson Theater, March 30.

Lady Windermere ..... Margery Maude
The Duchess of Berwick, Sarah Cowell Le Moyne
Lady Agatha Carlisle ..... Margery Card
Lady Plymdale ..... Ruth Holt Boucicault
Lady Jedburgh ..... Lillian Thurgate
Lady Stutfield ..... Florence Wollersen
Mrs. Cowper-Cowper ..... Sally Williams
Rosalie ..... Florence Wollersen
Mrs. Erlynne ..... Miss Anglin
Lord Windermere ..... Pedro De Cordoba
Lord Darlington ..... Arthur Byron
Lord Augustus Lorton ..... Sidney Greenstreet
Mr. Cecil Graham ..... Norman Tharp
Mr. Dumby ..... Wallace Widdecombe
Mr. Hopper ..... Donald Cameron
Parker ..... Harry Barfoot
Other characters in Act II. by Louise Gilmore, Ethel Lawrence, Helen Joseffy, Silvia Sag, Jane Pare, William Lod, Shirley Braithwaite and Frank Durand.

Act I.—A Room in Lord Windermere's House. Act II.—Drawing Room in Lord Windermere's House. Act III.—Lord Darlington's Rooms. Act IV.—Same as Act I. Time—The present. Place—London.

Even at this belated day and date, perfect candor compels us to say that Lady Windermere's Fan is one of the most artistic plays ever written, with an intrigue delicately handled, characters wholly unconventional, and situations whose dramatic interest never falters. There is the token of a sure touch in everything; effects achieved without apparent pre-calculation, brilliant dialogue that suffers nothing from the truth that it could only have issued from the lips of a company of Voltaires, and a completeness of detail that Augier or the younger Dumas might have reasonably envied.

And very prettily it was performed by Miss Anglin's company of Shakespearean players, with sundry exceptions and sundry additions, notably Mrs. Le Moyne in the part of the Duchess of Berwick, with Miss Maude in the role of Lady Windermere and Mr. Byron in that of Lord Darlington. For the part of a polished woman of English society commend us to Miss Anglin. Her whole manner shows breeding and class. And Mrs. Erlynne is a part after her own heart. In it she revives memories of her incomparable Mrs. Dane, with its light touch of comedy, its mark of refined intrigue, and its manifestation of a deeper note of pathos—the woman of the world with her heart touched in the final scene, a delicate exhibition of tenderness that has the true quality of artistic form. The audience was fairly carried away with her performance, and a spontaneous ovation was tendered her after the second and third acts.

Miss Maude, whose sincerity and youthful charm we have freely admired in the ingenue roles which she has been playing in her father's company, is rather overweighted in the part of Lady Windermere. There is still that sincerity which we approved, but a certain lack of force, of characterization and of authority associated with the part, which her youth, perhaps, more than anything else, prevents her from overcoming, while of Mr. Byron it must be regretfully recorded that he falls short of realising perfectly the attributes of an English gentleman in the easy composure and well-bred bearing of that superior social class of individuals. Mr. Cordoba plays with too much restraint, and never for an instant gave out a cordial note of human sympathy.

And here I cease from fault-finding. One of the best characterizations was that of the duchess by Mrs. Le Moyne, even though she seemed to act under the handicap of a defective memory, and a particularly clever bit of comedy acting was offered by Mr. Widdecombe as Dumby. Mr. Tharp is excellent as Graham, and Mr. Greenstreet, though rather Falstaffian, is exceedingly amusing as Lord Lorton, the devoted admirer of Mrs. Erlynne.

The performance, as a whole, is charming. No more profoundly interested audience has greeted a play this season, and from all indications Miss Anglin will be playing Lady Windermere's Fan far beyond the time originally allotted to her present engagement.

AT OTHER HOUSES

GRAND OPERA HOUSE.—Charlotte Walker, in The Trail of the Lonesome Pine, is the current attraction. In the cast are W. S. Hart, George Bancroft, Willard Robertson, Ida Mevil, George Woodward, Daniel Jarrett, Jr., Cyrus Wood, and Alice Martin.

BRONX OPERA HOUSE.—Klaw and Erlanger present Elsie Ferguson in The Strange Woman, by William Hurlbut. The company includes Charles D. Waldron, Alphonse Ethier, Hugh Dillman, Otto F. Hoffman, Georgie Drew Mendum, Sarah McVicker, Sara von Leer, Annie Buckley, Frances Whitehouse, and Lois Frances Clarke.

ROYAL.—The Whip is here this week with the entire production as shown at the Manhattan Opera House for the first time in this country.

PARK.—Walter Hast presents Change, the De Walden prize Welsh play, as originally given in this city at the Booth Theater.

IMPORT LONDON PLAYS

Shuberts Get "After the Girl" and Ames Secures "The Two Virtues" for America

Contracts have been closed between Winthrop Ames and Sanger and Jordan, whereby the manager has acquired the American rights to Alfred Sutro's new play, The Two Virtues. The play is now running at the St. James Theater, in London. After the Girl, a musical comedy now playing at the Gaiety Theater, in London, will be brought to the United States by the Shuberts, through arrangements made by that firm through the same offices.

CECIL CUNNINGHAM

Leaves the Cast of "Maids of Athens" and Her Native Land for Success Abroad

Cecil Cunningham left the cast of the Savage production of Maids of Athens on Friday, and on Saturday morning sailed on the *Olympic* for London. She felt aggrieved that she had not been offered greater opportunity following her success in the revival of Iolanthe. Miss Cunningham was a singer in a church choir in St. Louis before she came to New York and was engaged for one of the roles in The Pink Lady.

"CHARM OF ISABEL"

William A. Brady Accepts New Play by Sydney Rosenfeld for Early Try-Out

A comedy entitled The Charm of Isabel, by Sydney Rosenfeld, has just been accepted by William A. Brady. The manager has permitted the author to create an innovation by the selection of an "ideal" cast for a special dress rehearsal of the play. Then the comedy will be given next season by a company approximating this ideal cast as nearly as possible. The dress rehearsal is scheduled to be given at the Playhouse on April 12.

ACTORS PLEDGE SUPPORT

Many Players Stand by New Equity Association Measures—Pay for M. P. Work, and Other Points at Issue

Deputies of the Actors' Equity Association have now been appointed in more than sixty theatrical companies, and more are being delegated to carry on the campaign for membership as rapidly as their fitness as officers of the association can be established.

Meantime a members' agreement is being circulated from the headquarters of the association in the Longacre Building, New York, urging the necessity of co-operation upon all measures calculated by the executives to protect the actor and further his interests. This matter has not by any means become an issue, as the association membership is growing at a most wonderful rate; but it is deemed expedient to secure pledges of support from the members now, that power may be exerted at those times when enforcement of association measures may be opposed by those responsible for unfair conditions.

As the aims of the association are now and always equity in the profession, which means that the manager is protected from imposition as well as the actor, that clause of the members' agreement that suggests that a member "will not accept employment in, or render services in, any company in which there is employed any actor eligible to be or become a member of the association, who is not such a member," is merely an effective method of insuring that power that will accomplish ends that are undeniably fair, and can work no mischief, save to those who are opposed to the cause of justice, and hence deserve no quarter.

While it is entirely within the right and province of the officers of the association to make a by-law concerning this matter, that will not be abrogated till May, it has been put in the form of this agreement for the consideration and approval of the rank and file of the members. As it stands, the policy will not be definitely adopted, or the agreement become effective, until at least five hundred members of this association shall have concurred therein. It may be said in this connection, that the proposition is being met with greatest enthusiasm in all quarters, and probably by the time this appears in print the desired number will have signified their approval.

An issue that promises and is almost certain to confront the association is the matter of remuneration for motion-picture work done by actors in conjunction with their services on the regular stage. That is to say, pay for the screen reproduction of a given play, regularly presented by the actors therein. It is said that in Germany the players are expected to hold a rehearsal of their play for the cinematograph without recompense.

In all fairness, however, it is argued, that there should be some return to the players for work that nets a profit to the makers of the films, so it is expected that the regular amount for extra performances, namely, one-eighth additional, will be demanded for these screen photographs. Report has it that the Messrs. Shubert have already incorporated in their contracts, for next season, a provision that actors doing such work before the camera shall receive one-eighth of their salaries as recompense. Of course, the actors appearing in the moving picture of The Good Little Devil were fully paid.

PROSPECTIVE NEW PRODUCTIONS

"THE MIRACLE"

William Faversham to Direct American Production of Vollmueller's Spectacle

William Faversham is arranging with Karl Vollmueller, of Berlin, to produce the great spectacular music drama, The Miracle, in New York at the beginning of next season, on the same prodigious scale as at the London Olympia last year. The London production will be brought to New York intact, and the cathedral setting reproduced precisely as staged at Olympia by Herr Vollmueller, the author, assisted by Max Reinhardt. Mr. Faversham will co-operate with the author in this country in the same way that Herr Reinhardt did in London.

There will be a large cast of principals, and several thousand supernumeraries. Humperdinck's score will be rendered by an orchestra of 150 pieces. The financial backing of the enterprise in this country will be on a scale commensurate with its magnitude, the entire sum necessary to produce and conduct the spectacle for four weeks being deposited in advance by backers of the play, who include several international financiers.

During its run in London, The Miracle played to more than two million dollars. It has already been seen in this country as a moving picture.

DREW AND BARRYMORE

Ethel and Uncle John Brought Together for May Revival of "Scrap of Paper"

On Friday Charles Frohman perfected the last details of a third combination of stars to appear under his management. The first was that of Blanche Bates, Marie Doro, and William Gillette, and the second was Julia Sanderson, Donald Brian, and Joseph Cawthorn. Mr. Frohman's plan this time is the joint appearance of Ethel Barrymore and her uncle, John Drew, in a revival of Bardou's famous play, A Scrap of Paper, in May.

This will be the first time that Mr. Drew and Miss Barrymore have been seen upon the same stage since 1894, when Miss Barrymore made her debut as an actress in The Bauble Shop, in which piece Mr. Drew was then starring. Two years before that Mr. Drew began his career as a star under the management of Charles Frohman, and three years after that Miss Barrymore first saw her name in electric lights as featured player in Captain Jinks of the Horse Marines. She now sees her portrait on the cover of the present issue of THE MIRROR in anticipation of her New York appearance in May.

COLLIER, APRIL 13

Complete Cast of "Forward March" Announced—Other Cohan and Harris Plans

The completed cast that is to support William Collier in Forward March, the new musical comedy by Winchell Smith, John Golden, and Frank Craven, being a new version of Love Among the Lions, is announced by Cohan and Harris, who will produce the piece at Nixon's Apollo Theater, Atlantic City, Easter week, commencing April 13. The company will include, besides Mr. Collier, as its star, Reine Davis, Clara Palmer, Leonora Novasio, Scott Welch, Charles Dow Clark, John Hendricks, William Keough, John Klendon, and a large chorus. Forward March will be staged by Julian Mitchell and Sam Forrest.

Gail Kane has been chosen by George M. Cohan to create the role of Helena Vell in Mr. Cohan's dramatization of The Miracle Man, which he is making into play form from the story of the same name by Frank L. Packard. Miss Kane is at present playing the role of the adventuress in Seven Keys to Baldpate. She will continue with that company at the Astor until rehearsals of the new play are called in August. Production will take place early in September.

WOODS GETS REPUBLIC

Will Present Lew Fields in "High Cost of Loving" at Former Belasco House

A. H. Woods has taken over the lease of the Republic Theater in Forty-second Street following the cancellation of the lease long held by David Belasco. Oscar Hammerstein owns the house. Early in August, Mr. Woods will present Lew Fields at the Republic in a new comedy from the pen of Arthur Gillespie, called The High Cost of Loving. The production will mark the farewell of Lew Fields to musical comedy. He hopes thereafter to appear in only "straight" parts.

Mr. Woods will sail within the next two weeks for Europe, to see three new plays, of which he has purchased the American rights, and also to witness foreign productions of Potash and Perlmutter and Mlle. Ula-la, which he will bring here in the Fall.

TWO WALTER PLAYS

"The Valley of the Moon," for Charlotte Walker, and a Drama Called "The Knife"

Some interesting plans have been divulged concerning two new plays from the pen of Eugene Walter that are to be presented next season. One of them is called The Valley of the Moon, and is an adaptation from a novel by Jack London. Mr. Walter intends to feature his wife, Charlotte Walker, who is now appearing in his dramatization of John Fox's novel, The Trail of the Lonesome Pine, in it.

The other play, which has been accepted by A. H. Woods is called The Knife. In the story a surgeon who believes that criminals under sentence of death should not be executed, but should be turned over to scientists for purposes of experiment, overpowers the man who has led his fiancee into a white slave net, inoculates him with a deadly serum, and with the toxin so obtained, treats a number of sufferers from a supposedly incurable disease. He is charged with murder and arrested, but reports of many cures from his treatment save him from the chair.

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Gordon Craig's Ideas Applied to Stock—Identity of the Players Hidden

Maurice Browne, the director of the Little Theater, in Chicago, has added another achievement to his already long and notable list. In his efforts for a more artistic and plastic drama in this country, he recently made a production of Euripides's The Trojan Woman, in which he used Gordon Craig's methods and theories of staging, lighting, and costuming. According to the Chicago critics, a better and more inspired reading of the impressive roles was the result.

Mr. Browne has long cherished an ambition that his "little theater of ideals" shall be the home of only truly artistic productions. Only the very best of native and foreign plays will be presented, and the players will be selected for intellectuality and sympathetic understanding, as well as for acting ability. One of his chief aims at present is for an ideal and harmonious working ensemble. In pursuance of this aim, he is keeping the identity of his players hidden. No actors are featured in the productions and no names appear on the billboards or programmes. Though the scheme is somewhat aggravating to the spectator, with whom the pedestal-placing of a player is a stronger virtue than the contemplation of the character, it may be admirable for stock repertoire work of a high order. It enables the players to submerge their frequently unattractive and cloying mannerisms and to devote their attention to the expression of their individuality in sincere and notable character portrayals.

It must be particularly irksome to those who are forever decrying American ideals, American drama, etc., to reflect upon the fast-increasing number of managers, directors, and actors of real imagination and initiative in this country who are bringing native drama out of the slough of mediocrity to the high and noble standards to which it rightfully belongs.

STOCK IN BROOKLYN

James Kyrle MacCurdy Offers $100 for Best Title of New Play

James Kyrle MacCurdy, manager of the Gotham Theater, Brooklyn, is conducting the rehearsals of MacCurdy's Play Without a Name, which will be given its premiere production at that playhouse the week of April 6-11. This is the second play from Mr. MacCurdy's pen to be produced there this season. A Little Girl in a Big City was successfully launched last December. The author has offered $100 in gold to the person who submits the best title for the new play. Mr. MacCurdy is the author of The Yankee Doodle Detective and The Old Clothes Man, in which he was starred for several seasons.

Manager Al Trahern treated patrons of the Crescent Theater to the first performances of What Every Minister Knows, March 23-25. The play is a comedy, with music, by Evelyn Blanchard and Adelaide Steadman, and was written especially for Homer Lind, the actor singer, who appeared in the leading role. A review of the play appears on another page.

Dan Bagnell scored his greatest triumph of the present season as Winthrop Clavering in The Conspiracy, last week's attraction at the Grand Opera House. This was the first Brooklyn stock production of the play, and it was cleverly handled by the Noel Travers Players. Mr. Travers was seen as Jack Howell, the journalist, with Phyllis Gilmore as Margaret Holt.

The Price was last week's offering at the Greenpoint Theater. Nora Shelby, Alfred Swenson, and William Macauley divided honors in the Secretary, Doctor Bristol and Dole, the artist, respectively. Bessie Warren, Pearl Gray, Lorle Palmer, Francis Joyner, and Charles Wilson were seen in important roles.

The MacCurdy Players presented an elaborate production of Charles H. Blaney's Only a Shop Girl last week. Margaret Campbell won favor in the title-role, while Louise Carter as Josie, Morey Drisko as Thornton, James Kyrle MacCurdy as Rufus Newley, Kate Woods Fiske as Mrs. Crosby, and Jack Rollens as the kid, provided plenty of comedy for the Gotham patrons.

J. LEROY DAVO.

CHANGES AT FALL RIVER

FALL RIVER, MASS., March 30.—W. H. Barwald and Marcella Foreste, both local favorites and one-time members of the Barry-Burke Stock company, made their first appearance with the Bayliss-Hicks Stock company week of March 23. Maud Grafton closed her engagement with the Bayliss-Hicks Players March 21.

Winifred Wellington and Velma Jenkins have joined the Lonergan Players at New Bedford, making their first appearance the week of March 23.

W. F. GEE.

LANDERS STOCK AT SPRINGFIELD, MO.

SPRINGFIELD, MO., March 23 (*Special*).—The Landers Stock company opened a Spring and Summer engagement at the Landers Theater yesterday, succeeding the Robert Dempster Players, who closed their season March 11. The company includes Theodore A. Doucet and Nell Vernon in the leading roles; Eleanor Grayce, Lillian Hartford, Edith Fasset, Florence Henri, Edward Loeffler, John Elliott, Arthur Walton, Oliver Stoops and Henry Bernard. Mr. Doucet will act as director.

Gould and Marsden, N. Y.

LORNA ELLIOTT.

Lorna Elliott, the leading woman of the Luella Morey Stock company in Bayonne, is one of the best-known and most popular stock players in the country. Her career begun with E. H. Sothern, at Philadelphia, has indeed been a series of triumphs. After her engagement with Mr. Sothern, she appeared for three consecutive years (not seasons) as a member of F. F. Proctor's stock companies in New York. This valuable stock experience was followed by an engagement with Max Figman in The Man on the Box, after which she appeared under the management of A. H. Woods.

Miss Elliott's emotional abilities so attracted the attention of O. D. Woodward, of Omaha, that he engaged her to open his new Burwood Theater in that city. There she made a tremendous success, playing an entire Winter and Summer in stock. Her next notable stock triumph was as a member of the Poli Stock company in Worcester, where she played for thirty-three consecutive weeks, until taken ill with typhoid fever. The Winter of 1913, when E. A. Schiller opened his stock company at the Broadway Theater in Bayonne, he selected Miss Elliott as his leading woman. So remarkable was her success in the New Jersey city that, when the Schiller company closed, she played eight weeks at the Lyceum Theater with the Broadway company, the new organization being known as the Lorna Elliott Stock company. After six weeks in vaudeville under the management of Feiber and Shea, she was engaged as leading woman of the Majestic Theater Stock company at Erie, Pa. So insistent was the demand of the Bayonne theatergoers for Miss Elliott that she was induced to return, last January, as leading woman of the Luella Morey Stock company. Her favorite roles are Madame X, Laura Murdock in The Easiest Way, Camille, and Ruth in The Great Divide.

THOMPSON-WOODS CO. IN "STOP THIEF"

BROCKTON, MASS., March 30.—The Thompson-Woods Stock company at Hathaway's Theater gave an admirable presentation of Stop Thief, last week, to excellent business. Walter H. Bedell, Eva Marsh, and Will D. Howard brought out to splendid advantage their humorous roles. Ida Parks, Eugene Desmond, Lily D. Stuart and Sadie Galloupe, and the other members of the company, rendered praiseworthy support. The Boss is the bill this week.

HENRY HICKS WITH LONERGAN STOCK

NEW BEDFORD, MASS., March 28.—Henry Hicks, late of the Bayliss-Hicks Players of the Bijou Theater, Fall River, has joined the Lonergan Players at Hathaway's Theater. He made his first appearance March 23 in As Ye Sow, and was given a cordial greeting.

THOMPSON STOCK AT LOWELL

LOWELL, MASS., March 24.—The Merrimack Square Theater in this city has been secured by Monte Thompson, who will install a permanent stock company there. The policy will be stock productions of first class plays. The date for opening the new company has not been settled on as yet, but will probably be very soon.

CLEVER LOUISE BROWN

One of the most popular little actresses seen in traveling stock this season is Louise Brown, of the Edward Doyle company, now in New England, under the management of the Doyle brothers. Louise hails from the Middle West, where her name is worth dollars to any box-office. In the East she is meeting with unusual success, and all managers fortunate enough to have played this attraction are unanimous in declaring that "Louise Brown has captured the town."

PREMIERE AT NEWARK

Brownell-Stork Co. Produces "On the Level," by Richard Madden—Cohan Stages Play

On the Level, a new play by Richard Madden, was given its premiere by the Brownell-Stork company at the Orpheum Theater, Newark, N. J., March 16. The play scored a genuine hit, and was given an admirable presentation. George M. Cohan personally directed rehearsals and staged the play.

This is the first play by Mr. Madden, who is manager of Cohan and Harris' Bronx Opera House. Mr. Cohan thinks so well of the play that his firm intends to produce it next season. The cast was composed of Carl Eckstrom, Miss Helen Holmes, Miss Belle Daube, Miss Mabel Brownell, Edward Van Sloan, Clifford Stork, Edmond Soraghan and Miss Mabelle Estelle.

The play concerns the adventures of a young bank clerk, who steals money from his bank in order to marry the girl of his choice. Their short-lived happiness is made even shorter by "the woman in the case," who helps to widen the breach between the young couple. The home life and wholesome influence of another young couple, whose characters are above reproach, furnish the wayward young man with incentives to redeem himself.

REALISM AT PORTLAND

Iron Workers Appear in Baker Stock Company's Production of "The Bridge"

PORTLAND, ORE., March 28 (*Special*).—Realism was rampant upon the stage of the Baker Theater, last week, when the stock company produced Rupert Hughes's labor and capital play, The Bridge. A large force of local structural iron and steel workers appeared in the mob scenes, adding vividness and "local color." The advertisement of this ingenious "supers" idea resulted in capacity houses at every performance. The regular members of the company gave a smooth and finished performance.

JOHN F. LOGAN.

DORNER PLAYERS POPULAR AT FALLS

NIAGARA FALLS, March 30.—The Dorner Players, one of the best stock organizations that has ever visited the Falls, headed by Ruth Gates and George Stilwell, are doing a wonderful business at the International Theater. From the impression gathered around town, this excellent company will be a fixture at this theater all through the coming Summer. The White Sister will be the bill for Holy week, and The Virginian is the attraction for Easter week.

REDMOND CO. INTRODUCES NOVELTY

SACRAMENTO, CAL., March 27.—The Ed. Redmond Stock company introduced a novelty in connection with their recent production of The Fourth Estate. A number of newsboys rushed down the aisles, at the close of the play, with newspapers called *The Advance*, specially printed for the occasion. Other boys were stationed outside on the street. The feature created great interest, and proved the finishing touch to an excellent production.

NORTH STOCK COMPANY AT WACO

WACO, TEXAS, March 28.—The F. C. North Stock company, after a two years' engagement at the Savoy Theater, in Fort Worth, opened a Spring season at Waco, this week, with Wildfire as the first offering. The advent of the company into Waco was remarkable, in that every county and city official in Fort Worth, a number of clergymen, the Young Men's Business League, the Rotary Club, and the secretaries of the civic organizations, sent letters of recommendation to those occupying similar positions or offices in Waco, requesting that all possible encouragement and patronage be given the company. The company returns to Fort Worth in August. Robert Blaylock is the director of the company.

JESSIE BONSTELLE'S ACTIVITIES

Jessie Bonstelle, in accordance with her usual custom, will install stock companies in Buffalo and Toronto for Spring and Summer seasons. The engagements will open the last of April. Miss Bonstelle is one of the managers of the Municipal Theater at Northampton, Mass., which has been such a notable success.

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STOCK IN NEW YORK

ACADEMY OF MUSIC.—David Belasco's great success, The Governor's Lady, which has recently been brought in from the road, was presented for the first time in stock by the regular company, beginning with the Monday matinee, March 30. Originally, the play was produced at the Republic Theater two seasons ago with a notable cast, and at once took its place as one of the best plays of the day. The cast calls for some good work from the company. J. Gordon Edwards has returned to the stage directing after an illness of two weeks. The company gave an excellent presentation of The Man Inside last week.

WADSWORTH THEATER.—The Private Secretary is the play in which the Wadsworth Players are pleasing their Harlem admirers this week. While the play is well known, it has lost none of its interest in the hands of Florence Rittenhouse, Guy Harrington, J. Hammond Dalley, Jerome Renner, Henrietta Goodwyn, and other members of the company, who are more than happy in comedy roles.

ATLANTIC CITY LIKES CALSMITH CO.

ATLANTIC CITY, March 24 (*Special*).—The Calsmith Stock company began a season at the Savoy Theater here on Monday, March 16, with The Gamblers as the bill of the week. The company, with Lela Hallock as leading woman, pleased audiences that ran from crowded houses on the opening nights to good-sized audiences at the close of the week.

Atlantic City has never possessed a good resident stock company; thus the work of the players and the well-built settings somewhat astonished the local public, prices considered.

Mr. Callahan has been in personal charge here and has made a favorable impression in the local threatrical circles. The company is the same as seen at Reading during the Winter. The Girl of the Golden West is the second week bill.

ARTHUR G. WALKER.

LIZZIE H. COLLIER AT PITTSBURGH

PITTSBURGH, March 30 (*Special*).—Lizzie Hudson Collier has succeeded Mary Hall as leading woman of the Pitt Players at the Pitt Theater. She makes her bow to-night in The Duke of Killinerankie.

Katherine Stanton also makes her initial appearance to-night with the Pitt Players as second woman, having succeeded Norah Lamison. Miss Stanton was for a time connected with the Davis Players.

DAN J. FACKINER.

MURIEL STARR'S SUCCESS

Muriel Starr, who was engaged by J. C. Williamson, Ltd., for an extended tour of Australia in a series of well-known American successes, has scored such a success as Mary Turner in Within the Law, the first play produced, that all other productions have been indefinitely postponed. The Australian press declare Miss Starr's triumph to be one of the most notable ever recorded in the Antipodes. She will return to America in December.

LYNCH STOCK COMPANY AT COLUMBUS

COLUMBUS, O., March 30.—Edward D. Lynch, the well-known stock manager, has leased the Hartman Theater, and will install his company for a Spring and Summer season in the popular playhouse. Mr. Lynch for several years has conducted successful stock companies in various New England cities. He lately closed an engagement at Woonsocket, R. I.

NEW STOCK AT SALT LAKE

Utah Stock Company Succeeds Mack-Rambeau Organization

SALT LAKE CITY, March 28.—The Utah Stock company, headed by Lillian Kemble and Hallett Thompson, have succeeded the Mack-Rambeau organization at the Utah Theater. Mr. Mack and Miss Rambeau closed their engagement on March 14. The new company was well received in their opening play, The Right of Way. A repertoire of high-grade plays will be presented.

Richard Vivian and his wife, Fanchon Everhart, well known here, are members of the new organization. They were warmly welcomed.

C. E. JOHNSON.

GRACE HUFF RETURNS TO CAST

BALTIMORE, March 30.—The production of The White Sister, by the Poli Players, last week, proved a worthy vehicle for the reappearance of the popular leading woman, Grace Huff, after several weeks' illness. Judging by the applause which greeted Miss Huff, her popularity has increased to even greater proportions. Her work in The White Sister stood head and shoulders above the remainder of the cast. In fact, she completely dominated the whole performance. Whether due to a much-needed rest, ample time for study and rehearsal, or peculiar sympathy with the role, her performance was, in certain respects, brilliant, and at no time was it characterized by that lack of verisimilitude so evident in many of her past roles. We can only hope that Miss Huff will adhere to the high standard which she set for herself during the past week. The supporting company was again guilty of uneven work, with the exception of Burke Clarke. The present week's production is Merely Mary Ann.

I. BARTON KERBS.

JANE MORGAN FOR HARTFORD

Jane Morgan, leading woman with the Sydney Toler Players at the Academy of Music, Halifax, Nova Scotia, will close a successful season there May 2. Miss Morgan has been engaged to play leading business with the Poli Stock at Hartford, Conn., and opens there May 12 for the Spring and Summer season.

LEWIS STONE FOR STOCK

It is reported that Lewis Stone will be the leading man of the stock company at Elitch's Gardens in Denver when his season in The Misleading Lady closes. Mr. Stone has been playing with great success the leading role of the Goddard-Dickey play at the Fulton Theater, and it shows enterprise on the part of the Denver manager in securing him.

CHARLES CARVER AT DETROIT

DETROIT, March 30.—Charles Carver is the new leading man of the Washington Players at the Washington Theater. He made his first appearance March 23 in The Lost Trail.

DONALD MEEK RESIGNS

BOSTON, March 30.—Donald Meek has resigned from the Craig Players at the Castle Square Theater in order to play an important role in The Reformers, the new play by John Cumberland, which is to be produced in New York some time this month.

STOCK NOTES

William J. Townshend has been engaged for heavy parts by the Broadway Players of Springfield, Mass., succeeding William J. Florence, who has left the company. Mr. Townshend is pleasantly remembered in Springfield, where he was a member of the Poli Stock a few seasons ago.

G. Walter Thompson is the leading man of the Gorrell Stock company at Waterloo, Iowa.

The Auditorium Stock company, at Perth Amboy, N. J., with Smythe Wallace and Augusta West in the leading roles, continue to excellent business. Last week they presented The Rejuvenation of Aunt Mary.

Lee Harvey opened as leading man with the Fulton Players at Lancaster, Pa., March 16. The Spendthrift was the attraction.

Helen Travers is the new second woman with the Orpheum Players at the Chestnut Street Opera House, Philadelphia.

Thomas Harris has succeeded Edward McHugh, Jr., as stage director of the Davis Players at the Duquesne Theater, Pittsburgh. Mr. McHugh is taking a much-needed rest after sixty-eight weeks of continuous directing.

Hallett Bosworth has been engaged for the Fairview Park Theater Stock company at Dayton, Ohio, opening the last of April. Mr. Bosworth was one of the valued members of the Little Theater company of Philadelphia, under the management of Mrs. Beulah Jay.

Thomas Shearer has been engaged as comedian for the stock company in Auburn, N. Y.

Miss Helen Haskell, the tall, graceful brunette juvenile, who has been playing in The Whip all season, has been engaged by Lucille La Verne for her stock company at Atlanta, Ga. Miss La Verne had a stock company in Richmond last Summer.

Gordon De Main, Charles Reilly, and Polly Holmes have returned to the Grahame Players, who are playing an indefinite engagement at the Academy of Music in Jersey City.

Winona Bridges and Alan St. John have resigned from the Thompson-Woods Stock company at St. John, N. B., after twenty-three consecutive weeks with the organization. Curtain calls, flowers, and gifts from the management were pleasant features of the farewell performances.

Constance Robinson is playing the child in Alias Jimmy Valentine, in the Malley-Denison Stock company, at Fall River, Mass., this week.

Marie Curtis, remembered for her long connection with the Academy of Music, New York, will close her season in Milwaukee shortly and return to New York.

Wm. J. Carey has engaged Ione Magraine, William Rosells, and Horace Porter for his stock company at the Wieting Theater, Syracuse, N. Y.

Louise Randolph will be the leading woman of the Felber and Shea Stock company at Canton, Ohio.

William Bonney, of the Grand Opera House Stock company, Brooklyn, has been ill and out of the cast for the past two weeks, suffering with congestion of the lungs.

George B. Berrell, director of the Seattle Theater Stock company, left New York, March 31, for San Francisco, and will sail for Honolulu on April 15, to open a season of stock.

NEW THEATERS

By Sept. 1, of this year, Pittsburgh expects to enjoy the opening of a new and magnificent twin theater fronting on Oliver Avenue, adjoining the prospective new William Penn Hotel. The playhouse will rise 100 feet above the pavement. The top floor will be a roof-garden, the design is along classic lines, with arcade, entrance and porte cochere. An arcade will run through the structure from Oliver to Smith Avenue.

A modern fireproof theater is to be constructed in Providence, R. I., at Eddy and Weybosset streets, in the rear of the Empire. The house will have a seating capacity of 1,700, and it will be devoted to vaudeville and motion pictures. Dimensions, according to present plans, will be 90 feet by 130, with stage of 50 by 60 feet.

Youngstown, O., this city is going to have a $300,000 theater. Harry H. Foster, lessee of the Shea, New York theatrical man, will erect the edifice on land facing East Federal and Walnut streets. The theater will be built on this land, and will be completed by Oct. 1. The theater will seat 2,200 people, and will book from the Klaw and Erlanger Syndicate.

Baltimore is joining the ranks of the cities that are exploiting the miniature playhouse. Plans are now in contemplation for the erection of the Little Theater, which is to have a seating capacity of 600. It is to be devoted to the production of local plays and sketches, and will be the permanent home of the Pulpit and Players Club. A tea and coffee room, where patrons may be served with refreshments between acts will be one of its features.

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TO-DAY
THE SENSATIONAL DRAMATIC HIT OF THE CENTURY

INCREASES CAPITAL STOCK

According to a certificate filed March 16 in the County Clerk's office at Buffalo, N. Y., the Garden Theater Company, Inc., increased the capital stock of the company from $50,000 to $100,000.

ACTORS' EQUITY ASSOCIAT'N

Co-operation with Managers Against New York Legislation Against Stage Children, Etc.

At the last meeting of the Council, held in the association's rooms, suite 606, Longacre Building, New York city, the following members were present: Mr. Francis Wilson, presiding; Messrs. Edwin Arden, Grant Stewart, John Westley, Frank Reicher, Charles D. Coburn, Edward Connelly, Howard Kyle, and Bruce McRae.

New members elected:

Mabel Acker.	Clara T. Bracy.
Mary Berry.	Carl Ide.
Inez Book.	Frank Lalor.
Kathleen Butler.	Lucia Moore.
Lee G. Carroll.	Mollie McIntyre.
Lucian Dalley.	Arthur Norbury.
Maude Durand.	Harrison J. Terry.
Alfred Hollingsworth.	Justina Wayne.
Jotyna Haviland.	Thomas Williams.
Kenneth Hunter.	Louise Orth.
Lila Barclay.	Duncan McRae.
Eleanor Scott L'Estelle.	Jessie E. Private. Clarice Laurence.

The conference with deputies upon March 20 was a complete success. There was a full attendance.

As announced in our last report, daily meetings have been instituted in the association offices.

As a result the Council is heartened with the knowledge that nearly one hundred and fifty members, including many of the best known actors and actresses on the English-speaking stage, have already unequivocally approved of our proposed policy.

The vice-president, Mr. Henry Miller, who has been an enforced absentee several months, but who has been sent weekly reports of our action, visited the offices a short time before the Council convened. Mr. Miller was unable to remain for the session, but he offered his hearty congratulations to the president and the councillors who had arrived, upon the splendid progress of the association. He declared himself in perfect accord both with what had been done and what it was proposed to do.

The association has learned of a plan now afoot to secure New York legislation similar to that of Massachusetts and Illinois, prohibiting all children from appearing on the stage. Our president has asked New York managers to co-operate with us in trying to prevent the establishment of any sweeping and unduly mischievous law in this direction.

His invitation has been accepted with appreciation and thanks.

The Council will comply with the request of the New York Commissioner of Licenses that a committee be appointed to confer with him toward the improvement of that section of "the Business Law which relates to theatrical agencies."

Mr. McRae has been appointed by the Council to design an emblem for the association.

The Committee on Policy is conducting the sunday meetings at the association offices, and the chairman, Mr. Edwin Arden, wishes it made known that all members are welcome, though the seating space is limited.

By Order of the Council,
BRUCE MCRAE,
Corresponding Secretary.

"RED CANARY," APRIL 13

Lina Abarbanell Opens at Last at the Lyric and Omar Moves to Manhattan

The Red Canary, that phœnix among musical plays, is to have its New York premiere at last. On April 13 it will open at the Lyric Theater, and Omar, the Tentmaker, now playing at that house, will move for a week to the West End, and from there for a six weeks' engagement at the Manhattan Opera House. Tully and Buckland are laying out a route on the Pacific Coast for Omar during the Summer, to commence about June 1.

Lina Abarbanell will sing the leading role in The Red Canary and Roy Barnes will play opposite. The authors of the new piece are Will B. Johnstone, William Le Baron, and Alexander Johnstone, and the music was written by Harry Orlob. Scenes are laid in Paris. There are eighteen musical numbers.

"THE BATTLE CRY"

Augustus Thomas Has Another Try at Writing the Great American Drama

Augustus Thomas is reported to be engaged on a dramatization of The Battle Cry, a serial story that appeared recently in *Munsey's Magazine*. It is also said that the Shuberts have acquired the producing rights. The story of the play has to do with a Kentucky feud. Mr. Thomas has confined his work mostly to pictures since the successive withdrawals of The Model, Indian Summer, and Mere Man, and his return to playwriting is looked forward to with much interest.

"THE UNDER DOG"

Selwyn and Company to Produce New Play at Howard's Comedy in Chicago, April 11

A new play by Rachel Marshall and Oliver Bailey, authors of The Traffic, is to be produced by Selwyn and company at Howard's Comedy Theater in Chicago on April 11. This theater has been dark since the sudden closing of The Deadlock, by Margaret Turnbull. The Under Dog is said to contain a message of regeneration from an ex-convict. Among the principals in the cast are Ben Johnson, Jean Shelby, and Leo B. Lenhard.

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MUSIC — STRANGERS WELCOME

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Cyril Maude will be tendered a complimentary dinner by the Friars Club, Sunday evening, April 26, at the Hotel Astor. Tickets may be secured by addressing Ralph Trier, treasurer of the club.

NEW YORK THEATERS

COHAN THEATRE 48th Street
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In the Comedy of Youth PEG O' MY HEART
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With an Unusually Strong Cast

H. H. FRAZEE'S **LONGACRE** 48th St. W. of Broadway. Evenings 8:30. Matinees Wed. and Sat., 2:30.
A PAIR OF SIXES
A new farce by Edward Peple, author of "The Prince Chap" and "The Littlest Rebel" with Ann Murdock, Hale Hamilton, George Parsons, Ivy Troutman.

FROM PHILADELPHIA

Death of B. F. Keith Casts Pall Over Philadelphia Theatricals.
Big Theater Deal Consummated.
Annie Russell Opens at Little.
Big Business for "Auctioneer."
"Young Wisdom" at the Garrick.

PHILADELPHIA, March 31 (*Special*).—The sudden death of Benjamin F. Keith has cast a pall over things theatrical in the Quaker City. This genial and well-liked theatrical magnate, the pioneer of advanced vaudeville in America, was particularly partial to the City of Brotherly Love. A decade of years ago Keith's Bijou Theater on Eighth Street was in its hey day and then his magnificent Chestnut Street Theater was built. Since its opening, Mr. Keith took a personal interest in its management, and was so pleased with the way his local representative, Harry T. Jordan, ran the house, that whenever he had distinguished visitors from abroad he was sure to take them on a tour of inspection through his Philadelphia theater. New men coming under the Keith management were invariably sent to Philadelphia to learn the Keith's system of management.

Last year the Keith interest in Philadelphia was greatly increased. The Allegheny Theater was operated, the Orpheum Players opened at the Chestnut Street Opera House, and a deal was made with the Nixon and Zimmerman enterprises, whereby the principal acts were booked the Keith Circuit.

Annie Russell and company appeared last week in The School for Scandal at the Little Theater. The opening of her local season was most auspicious, and this charming comedienne made an ensemble Lady Teazle. A well-balanced company supported her. Oswald Yorke was a splendid Charles Surface, while Dale Power as Sir Oliver played his part with a keen understanding and a delightful sense of humor. Others in the cast included Pfeiffer Page, Fred W. Permain, Wallace Erskine, and Murray Kinnell. This week the Little Theater produces She Stoops to Conquer.

Among the notable changes this week is the appearance of De Wolf Hopper in his revival of the Gilbert and Sullivan operas at the Lyric Theater. The current attraction at the Forrest is A Thousand Years Ago. At the Garrick Maisie and Edith Tallaferro are appearing in Young Wisdom.

Only three of the old attractions remain in town. David Warfield in The Auctioneer is doing the biggest business of any of the theaters at the Broad. There was a slight falling off this week in the attendance of The While, now playing at the Metropolitan. Romance at the Adelphi is in its last week, and business has become a little more encouraging.

At the Academy of Music April 2 Pavlowa will give her demonstration of the best in her art to an accompaniment of the Symphony Orchestra.

Mastbaum Brothers and Fleisher, who are operating the large syndicate of theaters, now building the handsome Stanley and Globe theaters on Market Street, have just purchased four more theaters from Albert M. Greenfield and the Springer Syndicate. The theaters include the Imperial at Sixtieth and Walnut, which is the largest moving picture house in Philadelphia on one floor; the Plaza at Broad and Porter, the Park at Thirty-third and Ridge, and the Century at Erie Avenue and Marshall Street. The total assessment of these properties was $260,000.

At the Walnut this week, Thurston, the magician, an old-time favorite in Philadelphia, is appearing.

The new theater on the Garden Pier in Atlantic City, costing $2,000,000, and which has been leased by Keith's, and will be operated by Harry Davis, of Pittsburgh, will be opened next Monday night. A delegation from Philadelphia will be there. J. SOLIS-COHEN, JR.

FROM LOS ANGELES

Little Theater Closes Doors After Two Months' Struggle.
Chicago Grand Opera Co. Heard.
"Merry Gambol"—Entertaining.
"Reta's Romance," Fair Success.
"Robin Hood" Draws Well.

The Merry Gambol, another of the Gaiety co.'s latest successes from San Francisco, has appeared at the Morosco for a limited engagement. The cast includes Charles Mason, Gene Lenoshe, Charles Purcell, Charles Judels, and quite a say co. of hard-working and good-looking chorus girls. Marie Dressler, who made such a hit in San Francisco, is not with the co. The piece has drawn its full quota of attendance, and is said to be quite entertaining.

March 15 marked the second and final week of the new musical play, Reta's Romance, at the Burbank Theater. This play has met with good attendance, but there is a difference of opinion as to its continued success. Selma Paley as the headliner gave satisfaction, and the balance of the co. did excellent work, but the fact that it ran only two weeks, makes one believe that it did not come up to the standard nor fill advance expectations. Commencing March 23 the Burbank co. offer an elaborate revival of The Country Boy.

At the Mason March 16-21 Bessie Abott and a very carefully selected co. presented Robin Hood to good houses at each performance. It has been many a day since we have had the pleasure of seeing and listening to this old-time favorite of The Bostonians, and it has been a delight to hear Bessie Abott again. Beginning March 23 the Stratford-Upon-Avon Players appear in Shakespearean repertoire.

A heavy sale of seats is taking place for the engagement at the Majestic Theater March 23-28 of Evelyn Nesbit Thaw.

The management of the Chicago Grand Opera co. March 10-14 at the Auditorium was a success from every standpoint except financially, and the slight deficit from the sale of seats was made up by the guarantors who guaranteed the necessary amount to bring this organization to this city. The reason for this deficit was unquestionably due to the financial condition of the public at the present time, and casts no reflection upon the reception of grand opera in this city. This is the first time guarantors have ever had to make up any deficit whatsoever.

The Little Theater, which so auspiciously opened its doors a couple of months ago, has been compelled to close indefinitely on account of lack of patronage. There is no question that this undertaking was a venture and a ramble, and while it started out promisingly the attendance did not keep up. Perhaps the chief reasons for the lack of patronage were due to the theater's extreme distance from the center of the city, and to the class of plays which it offered, many of which were not enticing to the public. It is reported that the theater will be used by Frank Egan, manager of a dramatic school in this city, for productions of his students.

D. W. CARLTON.

FROM BOSTON

Wilbur Theater to Open Apr. 13.
Boston Opera Co. Sails for Paris.
Sheldon Engages Joseph Urban To Design Scenes for New Play.
"Within the Law" for the Blind.
"Dummy" Succeeds "Beauty Shop."

BOSTON, March 31 (*Special*).—The seats for the opening on April 13 of the Wilbur, the new Shubert house, are to be sold at auction April 7, the box-office sale of any remaining seats coming the next day. This plan has been adopted to circumvent the speculators. The play to have the honor of starting on its career, Boston's beautiful new theater is Edward Sheldon's Romance, with Doris Keane still playing the singer. The two leading masculine parts are now played by Leslie Faber and H. Nye Chart.

The season at the Boston Opera closed Saturday night with a miscellaneous programme. The next day at noon the company sailed on the *Lapland* for Paris, after extraordinary ceremonies at the dock. Delegations from the City Club, the Chamber of Commerce, the Real Estate Exchange, the Boston Press Club, and the Pilgrim Publicity Association marched to the pier behind the band of the Musicians' Union. There was a concert on the upper deck, and speeches by various notables. This send-off begins a trip that will, it is hoped, be the first step in a period of financial independence for the Opera. In the meantime the subscriptions for next year's shortened season are coming in encouragingly.

Raymond Hitchcock's stay at the Tremont in The Beauty Shop came to an unexpected close Saturday. Last night came, for two weeks, The Dummy, with Ernest Truax and Ada Dwyer.

The Trail of the Lonesome Pine stayed at the Boston only a week, and was followed last night by In Old Kentucky. It was just twenty years ago that this old favorite played its first long engagement at the Boston. Charles T. Dazey, the author, was in Boston last week. John W. Cope has been loaned by Mr. Belasco for a while to In Old Kentucky.

The play of the week at the Castle Square is our old friend, The Charity Ball. Next week, Rip Van Winkle, with John Craig in one of his now rare appearances as Rip. He will also appear in A Midsummer Night's Dream, which follows, and will play Goland in the special matinee of Pelleas and Melisande.

Continuing bills: Hollis, The Poor Little Rich Girl; Majestic, Within the Law; Park, Fanny's First Play; Shubert, Little Miss Brown; Colonial, The Little Cafe; Cort, Under Cover and Kitty Gordon in Pretty Mrs. Smith.

Mrs. Fiske in Mrs. Bumpstead-Leigh will follow The Poor Little Rich Girl at the Hollis April 13.

This afternoon at the Majestic Within the Law will be given for an audience composed exclusively of the blind. Selwyn and company, the Shuberts, and the company have donated the performance, and the audience, which will number about 1,500, will come from the Perkins Institution, and, through the Massachusetts Commission for the Blind from the sightless of all this part of the State. The invitations and the programmes have been printed in raised letters. The play will be given with all the regular scenery and changes of costume.

Cyril Maude will not come to Boston until the opening of next season.

The Dartmouth College Dramatic Association, which goes in for acting and producing in a thoroughly competent manner, will give two matinees at the Plymouth April 13 and 14. The plays are not yet announced. This is their first venture in Boston.

William Courtenay severely cut his right hand one night last week in that scene in Under Cover, in which he has to smash the glass in a patent burglar alarm. He continued the part with a bandaged hand.

For the settings of his new play, The Garden of Paradise, Edward Sheldon has selected Joseph Urban, of the Boston Opera. Mr. Sheldon was in Boston not long ago, and saw Mr. Urban's beautiful production of Don Giovanni. Mr. Urban will design not only the eleven sets, but also all the costumes for a cast of eighty. In Europe he has done much notable work for the regular theater, but this will be his first opportunity in America outside the Boston Opera.

The Harvard Chapter of Delta Upsilon this year varied its usual offering of an Elizabethan play by giving Bury Fair, by Shadwell.

Funeral services for Marie Jansen were held at the house of a relative in Winthrop last week. "The New York newspapers announcing the death of Marie Jansen state that she was sixty-two years old," writes Philip Hale in the *Herald*. "I believe that she was much younger. When she was here at the Globe late in 1890 with Francis Wilson and Lewis Mesco in The Merry Monarch she was certainly not forty years old, or near it. How shapely was her figure, how delightful her insouciance in those days! It is a pity that her associates in prosperity were not affectionately appreciative in a practical manner during her years of hardship and poverty. She made large sums for others: she amused thousands. And what was her end-ing?"

FOREST HALE.

PROVIDENCE

"Pilate's Daughter" Creates Interest—Company Amateurish—Notables Present

This week's offering at the Opera House was a new Biblical play, Pilate's Daughter, by the Rev. Francis L. Kensel, a Catholic priest. The chief novelty of the play was the all-Rhinelander cast. The play created considerable interest and played to full houses. With the exception of Florence St. Leonard and Dorothy Phillips, the co. was rather amateurish, although their sincerity could not be questioned. Miss St. Leonard read her lines with much distinction, and Miss Phillips's lent grace and attractiveness to the title-role. A large party of distinguished citizens of Boston and vicinity came to attend the opening night via special train. Governor Walsh was expected, but was unavoidably detained. Lieutenant-Governor Edward F. Barry represented him, and Mayor and Mrs. Curley, the author and many clergymen and statesmen accompanied him. They were met at the station by Lieutenant-Governor Burchard of Rhode Island, who represented Governor Pothier.

The White Slave made a visit to the Colonial March 16-28, after many years of absence from Providence. The play drew very well as a result, and the comic investiture and score singing merited strong approval.

A very attractive bill drew capacity audiences at Keith's. The Bell Family of Mexico, Orcos and Josephine and Captain Anson headed the show, and their reception was most enthusiastic. Orcos and Josephine have the best dancing and dancing act seen here this season.

The closing week of the Empire Theater Stock co. caused well filled houses for their final production, Bambo. Marion Herbert finished her engagement triumphantly, her portrayal of the title-role being the best of many evenly well played roles. Homer Barton was also praised for creditable work. Saturday, the closing night, will be marked by suitable festivities.

The Westminster offered a clean and unusually attractive burlesque in Putting It Over, by the Belles of Beauty Burlesque co. The attendance was good and the co. capable.

The attractions this week, March 30-April 4, are Bringing Up Father, at the Opera House, and The Little Lost Sister, at the Oriental.

E. H. COLEMAN.

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Capacity 1025, and the only modern theatre in the city, will consider first class legitimate and film attractions on a percentage basis.

Concessions for Amusement Features

in Ocean Breeze Park, near Wilmington, Delaware, will be let within the next ten days.

These concessions to include Merry-Go-Round, Moving Picture Palaces, Frankfurter Roasting Devices, Cane Rack, Bowling Alleys, Shoot Hitting Privilege—boats to be supplied by party obtaining concession—and all other forms of legitimate amusements.

This Park is within a few miles of Wilmington, Delaware, has a drawing population of 150,000, best and quickest communication from Philadelphia and Wilmington.

Its location (at the head of the Delaware River) insures comfort, and cooling breezes during the heated periods of the Summer.

No Booze is sold on the Grounds.

Park will open May 30th, 1914.

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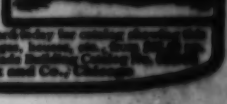

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BROOKLYN

The first Brooklyn appearance of Mabel and Edith Taliaferro as co-stars in Young Wisdom at the new Montauk Theater March 23-28 was a pleasing attraction. The work was evenly divided between the two sisters, who were supported by a splendid cast.

The annual visit of Blanche Ring to Brooklyn was a welcome event. She appeared in the principle role in When Claudia Smiles, last week's attraction at the Majestic Theater.

Bringing Up Father, adapted from George McManus's comedy cartoons of the same title in the New York *American*, made a pleasing impression with patrons of Teller's Broadway Theater. Rose Snow appeared in the leading male character, Jiggs Mahoney. The adaptation was made by Thomas Swift and John P. Mahoney.

The Drug Terror, Lubin's latest and most sensational motion picture drama, was the attraction at the De Kalb Theater. The pictures drew to almost capacity business. Next week, Within the Law will return with Catherine Tower in the role of Mary Turner. J. LEMOR DAVIS.

JERSEY CITY

The House of Bondage drew large business to the Majestic Theater March 23-25, and gave satisfaction. George Evans's Minstrels March 30-April 4.

The Queen of Chinatown drew large houses to the Academy of Music, where the Orpheum Players are fast becoming favorites. The parts were all well played.

A fine bill was offered at the Orpheum Theater March 23-25 to S. R. O. Ward and Curran and Hap and Arthur were the headliners.

Over the Sea was the Gayety Players' offering at the Gayety Theater, Hoboken, March 23-25 to excellent business.

The Social Maids co. were at the Empire Theater, Hoboken, March 23-25 to crowded houses.

Ex-Mayor Lew Shank, of Indianapolis, and Lora Dair divided the honors March 23-25 at the Hudson Theater, Union Hill, to fine business.

Step This was a fine drawing card at the Broadway Theater, Bayonne, March 23-25.

Dick Sweeney has returned to the Orpheum Theater as advertising agent. He came here originally with the Boosters from Brooklyn, and has many friends in this city.

William J. McKenna, of this city, composed all the music for The Hat Shop, an act with fifteen people, which made a real hit at the Orpheum Theater March 16-21.

Harry McCormick is now treasurer of the Broadway Theater, Bayonne. The members of the stock co. are arranging to hold a ball there April 21. WALTER O. SMITH.

PATERSON

Molly Pierson and a clever co. of player folks gave a finished performance of Dusty Pelts the Virtues at the Lyceum March 23-25. The attendance was very good and every one was well pleased with the quaint Scotch comedy. Manager Walker will offer Ruby Mine March 30-April 4.

The Girls from the Great White Way was the attraction at the Orpheum March 23-25. The efforts of the co. pleased the lovers of burlesque, who turned out in goodly numbers. Sam Howe's Lovemakers follow March 30-April 4.

Manager Breezeman, of the Empire, is doing a nice business with feature photoplays. The House of Bondage drew large crowds March 20-22.

At the Majestic Manager Gold continues to offer a fair vaudeville and picture programme to capacity business. He will break ground at an early date for his new house on Main Street.

Mildred Mercer, of the Old Homestead co., has recovered from a serious illness at her home here, and expects to rejoin the co. at Montreal next week, after an absence of about eight weeks.

JOHN C. BUSH.

BIRMINGHAM

Neil O'Brien's Minstrels played the Jefferson two performances March 21, and deserved better business. While O'Brien is well and favorably known here, this is his first appearance with his own aggregation. He made such a favorable impression that he will surely play to crowded houses next visit.

Louis Simon, famed, and the Alexander Kids were the top notchers on a splendid bill at the Lyric for the week of March 23. All records for attendance at this house promise to be broken week of March 30, when the Birmingham favorites, Marr Marble and Sam Chip, are the headliners.

Little Emma Buntine is proving very popular here. Ever since the opening week of her engagement she has played to splendid business. The Rose Maiden last week was an excellent drawing card.

Doc Baker and his big voice held the boards last week at the Amuse-U for the third successive week.

The Eli Garom Buffalo Ranch Wild West show opened the season at Bessemer, Ala., March 23, and played to capacity here the following day. JAMES EDWIN DENMAN.

BUFFALO

One of the most important engagements of the season was that of Forbes-Robertson and Gertrude Elliott at the Teck March 23-28 in repertoire, including Hamlet, The Light That Failed, Mice and Men, and The Third Floor Back. Crowded houses was the rule throughout the week. The Bird of Paradise March 30.

Bird Theater March 23-28 did a fairly successful business on its return visit. The Sunshine Girl March 30.

An all-star bill at Shea's March 23-28, with Clark and Hamilton and Cressy and Dayne, shared headline honors.

The Diversion drew big crowds to the Majestic March 23-28. Bobbie Barry headed the co. William H. Armstrong, the "Bagmanager," was the headliner at the Lyric March 23-28, and made a big hit.

The offering at the Gayety March 23-28 was Krausmeyer Kelley and Bashful Venus, with Billy Watson at the top.

The Girls from the Follies, with Harry Steppe, somewhat new to burlesque, made good.

J. W. BARNES.

OMAHA

Within the Law was the attraction at the Brandeis the full week of March 22 to good houses. The co. was adequate, and the audiences well pleased.

The usual attractive vaudeville offering is being presented at the Orpheum, where business is excellent.

The Gayety had The Beauty Parade Burlesquers, which pleased their patrons twice daily.

J. RINGWALD.

EDMONTON

"Orchard Players" to Appear in Old English Comedies and Shaw's Plays

At the Empire Theater Alice Ric and Bert French scored in their offering, The Dance of Fortune, March 16-18, despite the fact that they and others employing music were handicapped by an indifferent orchestra. Harry Gilfoil was more entertaining than ever in his character creation of Baron Sands.

At Pantages's Theater Lottie Mayer and her Six Diving Girls had the big place on the bill the week of March 16, playing to capacity.

Madame X was the offering by the Permanent Players at the Lyceum the week of March 16. Ethel Corey was seen to advantage in the name role, Richard Frazier playing acceptably the part of the young barrister.

Charles L. Gill, manager of the Pantages Theater, entertained one hundred members of the American and Canadian Orders of Elks at a performance in his house the night of March 17.

Paul J. Rainey's African Hunt Pictures were seen at the Empire Theater March 19-21.

Arthur Aylesworth, manager of the Lyceum Theater, has sent out a road co. in Is Marriage a Failure? In the co. are Nelson Lawrence, Lenore Allen, Sadie Scott, and Jane Neshfield. They will play in Alberta, British Columbia, and Saskatchewan.

Harry Mantell, until recently with Mrs. Bob Fitzsimmons's co., and his wife, formerly Dorothy Peters, late of The Modern Eve co., have come to Edmonton for an extended stay. Mr. Mantell has large business interests here.

Chief of Police Lancey said in an official statement to-day that while he is not in favor of a wide open Sunday in Edmonton, he will oppose any efforts to clamp the lid on too tight. His plan is to exercise a special censorship, allowing only a certain class of films at moving picture houses, and he would also permit the opening of places handling ice cream and soft drinks at the city parks. Any other view, he believes, would be narrow minded.

Word has just come to Edmonton that William Santer is rehearsing the Orchard Players of British Columbia," including a number of English actors of established reputation to present a series of old English comedies and the Bernard Shaw plays. These players are now living in the Okanagan Valley. In the co. are Dora Rinnold, Arthur L. Boames, and L. Bare Dunrobin, who played in England, Canada, and the United States, with some of the foremost English cos.

Claude Hughes, organist at Christ Church, Edmonton, has succeeded John Pinder-Moss as secretary of the Alberta Musical Festival Committee of 1914.

CALGARY

Martin Harvey Plays to Over $10,000 in Five Performances—Calgary to See English Stars

The Sherman Grand showed motion pictures of the Scott Antarctic Expedition March 16-18. Orpheum vaudeville March 19-21. Barnold's Dog and Monkey Actors the headline act at Pantages March 16-21, was deservedly described as the greatest dog act in the world.

Dr. J. H. Blow's new motion picture and vaudeville theater, the Princess, opened its doors March 17. It is a very handsome house, tastefully decorated in rose, green, and gold. Ventilation, lighting, and heating up-to-date. Seating capacity, 1,000.

Calgary has the distinction of giving Martin Harvey the biggest business on the opening night, to which he has ever played The Only Way in the fifteen years he has been using that play. For the five nights he played in Calgary and Edmonton he drew over $10,000.

The Quinlan Grand Opera co., although not so successful financially as could be wished on the tour just completed, are returning next season. The only Canadian cities to hear them will be Montreal, Toronto, Winnipeg, Calgary, and Vancouver. Sir Thomas Shaughnessy and other Montreal millionaires are guaranteeing them against loss. They return through the United States. The Century Opera co., of New York, have offered them four weeks in New York on good terms.

According to the plans of the British Theatrical Enterprises, Ltd., next year we are to see at intervals of about three weeks each actors as Sir Herbert Tree, Oscar Asche and Lily Brayton, E. S. Willard, the D'Oyley Carte co. in Gilbert and Sullivan's comic operas, Fred Terry, Cyril Maude, and Lewis Waller, etc.

GEORGE POAGE.

SAN DIEGO

Work Begun on $75,000 Greek Theater—Exposition to Have Mission Theater

The San Diego Symphony Orchestra gave a concert at the Spreckles March 17 to a well-filled house, introducing to this city the young German piano virtuoso, Wilhelm Kreuz, in the Beethoven Emperor Concerto.

The Southern Stock co. at the Empress offered The Wolf for the week of March 16. Edna Marshall and George W. Dill, at the head of the co., are fast becoming popular in the city, and it is predicted that this organization will be a permanent fixture in San Diego.

For the week of March 16 the Savoy offered one of the best bills seen in some time. Vim, headed by Will Jossey, has simply set the town talking. When the Empress abandoned vaudeville it was thought by some that the high standard set at both houses would be lowered as soon as the Savoy had the field alone, but it is a long time since San Diego has had a bill giving such general satisfaction as the one this week.

On March 16 the Gaiety opened in the new play, The Debut of Dooley. James Kelly is the title-role, and Jean Hathaway are well cast.

Thomas Goetz will erect a Mission Theater on the Exposition Grounds, giving the historical review of the Mission Fathers in the early days of California.

Work has started on the $75,000 Greek theater in Balboa Park, which will be given to the city by John D. Spreckles.

MARIE DE BRAY CHAPMAN.

RICHMOND

Romance March 24, 25, at the Academy, seemed to please, but business was light. Every Woman March 27, 28. Robert B. Mantell and co. March 30-April 1.

Grace Scott Stock co. March 23-28 in A Butterfly on the Wheel, at the Bijou, to fair business. He Fell in Love With His Wife March 30-April 4.

Lyric March 23-28 had Sam Mann and co.; Ethel Green, and Walter S. Dickinson as features.

Colonial March 23-28 vaudeville and moving pictures to biz business. W. G. NEAL.

THE BAKER PLAYERS

PORTLAND, OREGON

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Mr. EDWARD G. WOODRUFF LEADS

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At Liberty for Stock or Production

Owing to the closing of Fine Feathers season. Address Mirror Office.

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Leading Man Actor's Society

MAUDE LEONE

STOCK FEATURE
Empress Theatre, Vancouver, B. C.

DIVORCONS—"Miss Leone made a delightful Cyprienne, full of coquetry and animation. She stirs the edge of farce without suggesting anything so trivial as farce and runs as naturally to the highest type of comedy. She was particularly good in the restaurant scene which she handled with much cleverness. Her wonderful crystal gave was greatly admired."—*Daily Province, Vancouver, B. C., March 2, 1914.*

"In the historic role of Cyprienne, Miss Maude Leone was more than satisfying. She looked pretty enough to turn even a husband's head, and from first to last, played the role like an artist, catching the spirit of Cyprienne perfectly. . . . Miss Leone's crystal gave is certainly a marvelous creation and many were the expressions of admiration it evoked."—*Vancouver Sun, March 3, 1914.*

GEORGE ALISON

Leading Man—Crescent Theatre Stock—Brooklyn

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Invites Offers for Next Season

PRODUCTION Address
STOCK OR PHOTOPLAY DRAMATIC MIRROR

CHARLES CARVER

LEADING MAN

Washington Theatre Players, Detroit, Mich. At Liberty April 11th. Stock offers invited.

NEW ORLEANS

A competent co. presented Adele at the Tulane March 23-28. Carolyne Thomson, in the title-role, was exceptionally capable and attractive. She had excellent support. The opera drew well during the week. Within the Law March 30-April 4.

A Modern Eve was a good drawing card at the Crescent March 23-28. Paul Gilmore in Captain Alvarez March 30-April 4.

The Orpheum continues popular. The features for March 23-28 were: Kemy and Dallar in a skit, entitled Our Kids, were the headliners; Bateman, the Great; Lyons and Yosco, Minnie Dupree, Paul Gordon, and motion pictures.

The Lafayette, with vaudeville and motion picture features, presented as its headline for March 21-28, Vera de Bassini, a vocalist of ability.

The Hippodrome, the Pierce theaters, and the Pitchenberg enterprises are meeting with favor.

J. M. QUINTERO.

DENVER

Drama League Starts One-Act Play Contest for Colorado Authors

The Honeymoon Express, with Al. Joison, was decidedly different from Milestones of the week before. It was typical musical comedy, but the costuming and stage details were fresh and up-to-the-minute. Society night was followed by much dining and dancing at the Savoy Hotel. This is worthy of remark, as Denver is not given to after-theater diversion. Miss Sunday and Mr. Monday, of the Honeymoon Express co., gave three exhibition dances. Bessie Abott in Robin Hood week of March 30.

An extra matinee of Madame X was well attended at the Denham Saturday morning March 21. Get-Rich-Quick Wallingford filled the house March 23-28.

The Minstrel Maids at the Tabor offered a well-done novelty March 22-28, and were well received. Reduced prices and daily matinees made for good business.

The Orpheum and other vaudeville houses enjoyed a good week.

The Denver Choral Society, directed by Henry Housely, sang at the Paris after runs of Between Savage and Tiger March 17, 18.

In Denver and Pueblo committees have been formed to aid in presenting the best of German plays in this country. Plays will be studied through lectures and magazines.

The Chicago Grand Opera co. appears at the Auditorium April 7, 8.

Dr. C. O. Ayer, at the meeting of the Drama League March 20, talked of foreign drama on the American stage. Dr. Granville F. Sturgis, former correspondent of THE MIRROR, is chairman of the judges in the League's contest for one-act plays from Colorado authors. Fifty dollars is the prize, and assistance in production is promised.

FREDERICK D. ANDERSON.

KANSAS CITY

Kansas City theatergoers pronounced Milestones, seen at the Shubert March 23-28, as one of the very best attractions of the season. Stanley Warmington, Sybil Walsh, and Auriol Lee carried leading parts splendidly and were ably assisted. The Traffic March 29-April 4.

The Warning was the attraction at the Grand March 23-28, playing to a week of well-filled houses. Rodney Ranous and Marie Nelson were cast in leading parts, appearing to good advantage. The work of Victor Travers as Pedro, the Mexican, deserves mention. Little Lost Sister March 29-April 4.

The Auditorium Stock turned to comedy the week of March 22-28, presenting Seven Days to warm and appreciative audiences. Henry Mortimer was quite at home in the breezy role of Dallas Brown, while Frances McHenry was equally pleasing as Anne Brown. Others of the organization were also well cast, while the production was attractively staged and costumed.

Bessie Wynn was the topline offering at the Orpheum for the week of March 22-28 and was enthusiastically received as usual. Other favorites on the bill were Dainty Marie, Martin Johnson, and Bronson and Baldwin.

"Big Jim," the Tango Bruin, as he is billed, was really a big hit at the Empress March 22-28, and deserved first place honors on the bill.

The Hippodrome had a bill of varied quality for the week beginning March 22. Svengali, the hypnotist, was the headliner, winning decided favor.

Dave Marion and his big burlesque co. were the Gayety offering March 23-28, playing to one of the biggest weeks of the season.

The Cabaret Girls held the boards at the Willis Wood March 22-28, opening to two big Sunday audiences. An extra attraction to the bill was Packy McFarland, who appeared in a three-round go at each performance.

Walter Terry and his Pitt Girls were the headline attraction at the Globe for the week beginning March 22.

D. KENDY CAMPBELL.

CINCINNATI

Christie Macdonald in Sweethearts played a big week's engagement at the Grand, opening March 23. Star and play made an instantaneous hit, as did her leading man, Carl Gantvoort, the young Cincinnati baritone. Nazimova follows in Hedda Donna March 30.

Robert Mantell played a week of Shakespearean repertoire at the Lyric, opening March 23 in King John. Three other tragedies and one comedy were produced during the week, including King Lear, Macbeth, Hamlet, and Merchant of Venice. The Passing Show of 1913 follows for week of March 29.

Olive Vail in The Girl from Mumm's played to good business at the Walnut week of March 23, followed March 29 by The Shepherd of the Hills.

Frank Keenan in Vindication was the headliner at Keith's for the week of March 23, supported by a strong cast, consisting of MacBarnes and Garry McGarry. The play created a great deal of interest. Blanche Bates in the Barrie playlet, Half An Hour, recently produced here by Martha Hedman, in connection with The Younger Generation, is the headline following.

For the week of March 22 The Parisian Beauties were seen at the Olympic, followed by The French Models and Demetral, the Wrestler, while at the Gayety for week of March 22 Beauty, Youth and Folly was the bill, followed March 29 by Trocadero Burlesquers.

The House of Bondage films were seen at Heuck's during the week.

On account of an injured foot, Pavlowa was unable to fill her engagement at Music Hall March 20, and a large advance sale was refunded.

JOHN REDHEAD FROOME, JR.

PITTSBURGH

May Irwin appeared in Widow by Proxy at the Nixon March 23-28, drawing good houses. The support was excellent, and included Chara Blandick, Orlando Daly, Joseph Woodburn, Marie Burke, Joseph R. Garry, and others. Mr. Garry is a Pittsburgher, and is remembered by the press for his splendid portrayal of the lawyer, Brewster, in The Third Degree, seen here two seasons ago. The New Henrietta followed.

William Hodge in The Road to Happiness was the offering at the Alvin week of March 23. William Hodge's Jim Whitman was delightful, and he was surrounded by a capable co. Forbes-Robertson in repertoire followed.

Frederick V. Bowers and Marie and Mary McFarland were the headliners at the Grand March 23-28, and well deserved the title. Others scoring were Stuart Barnes and H. L. Goldberg. Louis Mann in Elevating a Husband is the headliner week of March 30.

The Shepherd of the Hills played a return engagement at the Lyceum March 23-28, drawing fair houses. The supporting co. was good. George Sidney in Busy Izzy followed.

Constance Collier and the Davis Players were seen at the Duquesne March 23-28 in Trilby. Constance Collier's Trilby was very effective, and the same can be said of Edward Elton's Svengali. W. H. McDougall, Henry Duggan, Mortimer Weldon, Jessie Prinzie, and the rest of the co. were well cast.

Mary Hall made her farewell appearance with the Pitt Players at the Pitt March 23-28 in The White Sister, giving a careful and creditable enactment of the title-role. Robert Gleckler did good work as the soldier lover, while the other members of the co. were well cast.

A Trip to Paris Burlesquers was the attraction at the Victoria March 23-28, and the Robinson Crusoe Girls followed. The Gayety had Miner's Big Frolic, with Frank Moran, week of March 23, and the Behman Show, with Lew Kelly, followed.

Pavlowa and her Russian Ballet and complete Symphony Orchestra appeared at the Pitt Tuesday night, March 31.

Constance Collier spoke before the Drama League of Pittsburgh, Friday noon, March 27, on "The Women of Shakespeare."

William Winter was honored guest at a luncheon given by the dramatic department of the College Club, of this city, on March 27.

DAN J. PACKINER.

PORTLAND, ORE.

The Portland Center of the Drama League of America held a public lecture-conference on Maeterlinck and The Blue Bird, at the Heilig on the afternoon of March 17, in anticipation of the coming of the play. Over five hundred people attended the meeting.

Olga Nethersole, with the third act of Sapho, drew big houses at the Orpheum the entire week. The college student act of Burns, Kilmer, and Brady, on the same bill, took exceedingly well.

Circus acts at both the Empress and Pantages did big business for both houses last week. At the Empress Stain's Unridable Mule furnished the amusement. At Pantages the Three Duttons performed on the backs of two snow-white horses. Kara, the fuzzler, headed the bill at the Empress.

The Military Maids, a musical comedy, entertained good-sized audiences at the Lyric last week. Stella Mayfield made her first appearance among the Keating and Flood forces, and produced a good impression.

Grady, Kilmer, and Burns, who do a turn at the Orpheum on the same bill with Olga Nethersole, were much entertained during their stay in Portland. Grady is a recent graduate of the University of Oregon, and Burns is a recent graduate of the University of Washington. Both were guests at a luncheon given by the members of the Sigma Nu, of which fraternity they are members.

JOHN F. LOGAN.

SPOKANE

Fritz Kreisler, the violinist, played to capacity business at the Auditorium March 16. The Captain Scott Antarctic Pictures began a four days' run March 19, playing to good houses. Manager Charles W. York is much pleased with business since Jan. 1, saying the patronage has been better than for a number of years. May Irwin, Josef Hofmann, E. H. Sothern, McIntyre and Heath, the local T. M. A. benefit, and Fritz Kreisler have packed the house at every performance the last six weeks.

Despite attempts of local and Seattle film men to secure the lease of the American Theater, Manager G. C. Blakeslee announced last night that no change had been made in the present policy.

For the week of March 29 Manager E. Clarke Walker, of the Pantages, secured the champion drill team of the United States, Company I of Spokane, Wash., National Guard. This co. holds the world's record for wall scaling, formerly held by Maryland, the Spokane team having lowered the record from 40 to 30 seconds.

Charles W. York, manager of the Auditorium Theater, and Charles B. Hanford and F. Lawrence Walker, in charge of the Captain Scott's Antarctic Expedition Moving Pictures, celebrated a sixteen years' acquaintance Thursday night with a midnight supper and "reminiscencefest" at the Silver Grill.

W. S. MCCREA.

ST. PAUL

The Huntington Players presented Brewster's Millions at the Shubert March 15-21 to the customary good business, in spite of the fact that the comedy had been seen here a number of times at popular prices. Girls was the bill March 22-28.

May Irwin played a successful engagement at the Metropolitan March 9-11. Traffic in Souls pictures returned March 12-14. Montgomery and Stone in The Lady of the Slipper enjoyed excellent business March 15-18. E. H. Sothern in If I Were King, Hamlet, and Dundreary March 19-21. Rose Stahl in Maggie Pepper repeated her success of last season March 23-25. Little Women was the attraction March 26-28. The Traffic March 29-April 1. Elks' Minstrels April 2-4. McIntyre and Heath, April 5-8.

Robert T. Haines and co., Lillian Shaw, Harry B. Lester, and Wright and Dietrich were prominent in the Orpheum bill March 23-28. Julian Rose was headliner at the Empress. The Grand had the Roseland Girls.

L. N. Scott is in New York arranging bookings for the balance of the season. The Passing Show of 1913 and Robert Hilliard are likely to play here on their return from the Coast.

Wright Huntington is in the East arranging for plays and his new stock co. in Indianapolis. Mr. Huntington will soon have two cos. under his wing.

JOSEPH J. PFISTER.

SEATTLE

The offering at the Seattle was Forty-five Minutes from Broadway March 16-22, which amused good houses.

A Night Out March 16-22 was presented at the Tivoli by a clever co., and the attendance averaged good business.

At the Moore Jean Gerardy and Gabriel Ysaye appeared in concert March 20.

At the Orpheum Johnny and Emma Ray and vaudeville. At the Empress the Imperial Pekinese Troupe and vaudeville.

The governor of the State the mayor of the city, and other prominent men participated in a big celebration held here March 21 in commemoration of the signing of the Alaska Railroad bill.

BENJAMIN F. MESSERVEY.

MONTREAL

The feature film, Atlantis, from Hauptmann's novel of the same name, was presented at His Majesty's March 20-28. The great scene in the picture is the sinking of a liner in mid-ocean, which is very realistic. March 30-April 4, Red Rose.

Peg o' My Heart, with Elsie Ryan in the title-role, paid a return visit to the Princess March 23-28, and was well received as before. The supporting cast is the same with one exception. March 30-April 4, When Dreams Come True.

Notre Jeunesse, a comedy, by Alfred Capus, is given a fine representation by the stock co. at the National.

Rigoletto Brothers did an extraordinarily clever act at the Orpheum. They played, juggled, did sleight-of-hand tricks, and athletic posing, and seemed equally at home in all. Bobbie Tucker was another good turn.

An exciting film, Bandits of To-Day, was the feature at the Francais. The Three Kylos headed the bill at the Imperial.

The Empire Stock presented Merely Mary Ann. The Girls from Happyland, featuring that funny Dutch comedian, Billy Watson, drew big crowds at the Gayety.

News comes to us from St. Paul and Minneapolis of the hit being made there by a young Montrealer, Everard Lehmann. He is only twelve years old, but has become quite a favorite in boys parts in the stock cos. of the Twin Cities. As Miss Freda May, his mother, was well known in musical and dramatic circles here.

W. A. TREMAYNE.

IOWA FALLS

E. C. Rockwell, who has been managing The Thief and Life's Show Window during the present season, is at present manager of the theater at Muscatine, Ia.

The new Regent Theater was opened at Mason City March 21. It is very nicely decorated, and is very modern in every sense. It will be used for vaudeville and pictures.

The receipts for five performances of Ben-Hur at the Cecil Theater, Mason City, Ia., during the week of March 9 total $6,045.

William B. Patton, who for many years has played in this territory and who has won himself a position as a comedian, will be seen next year in a new play called The Good Samaritan. Mr. Patton's present offering, Lazy Bill, is proving a great drawing card wherever played.

The engineering students of the State University of Iowa, will go on tour April 8 with their comic opera, Fifteen Thousand a Year.

FRANK E. FOSTER.

OTTAWA

After an absence of twenty years Nat C. Goodwin was given a great reception at the Russell March 19-21, when he presented his very funny play, Never Say Die, to large and fashionable audiences. The Red Rose delighted large audiences March 24, 25, and matinee. Lottie Kendall and Henri La Bonte scored great hits. Kibble and Martin's Uncle Tom's Cabin March 31.

Winona Winter, the Cheer-Up Girl, and Metropolitan Minstrels are the special features of a very good bill at the Dominion March 23-28 to capacity business.

The Python's Den is the special film feature at the Francais March 25-28 to big business.

The Family has the best pictures in town to the usual capacity business.

J. H. DU BA.

DETROIT

Madame Moselle, featuring Jeff De Angelis, which held the stage at the Garrick Theater March 23-28, has in it the making of a good musical comedy, when the rough edges are hewed down. Next week, Helen Ware returns to the Garrick in Within the Law, and another record week is looked for.

Richard Bennett in Damaged Goods was at the Detroit Opera House March 23-28. Christie Macdonald in Sweethearts is this week's attraction.

An interesting, well-balanced bill of vaudeville was provided at the Temple Theater March 23-28, headed by Mason and Keeler co. and Frank Sheridan in Blackmail.

The Washington Players offered The Lost Trail at the Washington March 23-28. This week, The Man from Mexico.

At the Lyceum Theater March 23-28 Quinn and Adonis drew capacity houses March 23-28. Next week, The Common Law.

Burlesque was represented in Detroit March 23-28 by Broadway Belles at the Cadillac, and Vanity Fair at the Gayety.

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FROM BALTIMORE

"Lonesome Pine" in Third Visit.
"Madcap Duchess"—A Delight.
"The Lure" Attracts Curious.
George Evans Minstrels Liked.
Colonial Theater a Success—
Interesting History of House.

BALTIMORE, March 31 (*Special*).—The week just past was probably the least interesting period of the entire theatrical season from the local standpoint, there not being a solitary novelty offered. The bills were made up of old favorites—minstrels and magicians. The Trail of the Lonesome Pine, though in its third visit to the Academy, drew surprisingly well. Charlotte Walker is as charming as ever, and the company is up to the original standard. George Evans's Minstrels again proved that in Baltimore this form of entertainment will always find a warm welcome.

The most charming and delightful operetta of the whole season is occupying Ford's this week, The Madcap Duchess. The mere mention of Victor Herbert's name as composer would suffice to fill any playhouse in Baltimore, where he is almost as well known as in New York or Pittsburgh. One of the most fashionable and distinguished audiences seen at any playhouse this season filled Ford's for the opening performance in Baltimore, and the play of the present season has been received with more genuine favor and appreciation than The Madcap Duchess. It would be difficult to imagine a more delightful performance than the one given by Ann Swinburne.

The Lure received its first local hearing at the Academy on Monday night before a large and curious audience. The Bearborough play is the first of this particular type of drama to be presented in a first-class house in this city. As a drama of gripping suspense and powerful force The Lure succeeds in living up to its reputation. Whether the piece will smash records in Baltimore remains to be seen, as it is hardly delectable theatrical fare for Passion Week.

At the Colonial Theater this week A Fool There Was is playing a return engagement. Previous to the time when Stair and Havlin assumed control of this theater, it had proved a bad investment to its owners, and had never been able to show a profit. The house has had a varied career. It was originally a Baptist Church, but after the town moved northward, it was abandoned and for years remained idle. It was just at this time that George Fawcett and his charming wife, Percy Haswell, were playing to standing room only at their Charles Street Theater, where they had gathered a notable company around them, including such players as Mary Shaw, Grace Kimball, Frank Gilmore, Frank Craven, Alice Butler, Frederick Lewis, Hale Hamilton, Jane Oaker, and De Witt Jennings. This company had earned for itself the title of the "best stock company in America," and their productions marked a new epoch in this field. Mr. Fawcett decided to alter the Baptist Church on Eutaw Street, and it was accordingly taken over by him and converted into a playhouse. With a new company installed, presenting melodrama, it failed to attract, and was abandoned after a season's trial. Numerous other stock managers tried it, but likewise met with no better success. It then remained idle until Charles E. Blaney bought it, together with some adjoining property, which enabled him to add a large stage, numerous dressing rooms, and make alterations in the main auditorium. The house was then opened under Blaney's management, and enjoyed a fair degree of success, but after its first season patronage dropped off and the venture failed. Then came a period of idleness, which lasted for two years. At the end of this time the interests opposing the Keith forces took over the house, and presented vaudeville, which, however, fared no better than its predecessors. The theater was then devoted to moving pictures, but even this did not achieve any huge success. After another season of darkness it was leased to its present owners, Stair and Havlin, whose success during the past season has been extraordinary.

The engagement of the French Drama Society of New York, which was scheduled for Ford's this week, was canceled, owing to the illness of Madame Yorska.

Anna Pavlowa and her company of dancers will play a return engagement at the Lyric on Friday night, April 3, presenting an entirely new programme.

Anna Held will head the bill at the Maryland Theater during Easter Week, making her local debut in vaudeville.

FROM WASHINGTON

"The New Henrietta" Welcomed.
"Change"—A Strong Offering.
"The Lure" Proves Unpopular.
"The Third Party"—Hilarious.
Poli's to Install Dancing.
Burlesque to Welcome Women.

WASHINGTON, March 31 (*Special*).—Crowded audiences at the Columbia Theater during the past week welcomed William H. Crane and his associates, Douglas Fairbanks, Amelia Bingham, and Patricia Collinge in the New Henrietta. Mr. Crane was superb in the revival of his noted impersonation of Old Nick, and Douglas Fairbanks was delightful as Bertie. The Man Who Would Live, a new play by William J. Hurlbut, is the current week's offering.

Change, last week's attraction at the National, was one of the strongest offerings of the season. It was perfectly presented by the Haymarket Theater company. The current week ushers in the popular Richard Carle and Hattie Williams in The Doll Girl, a large and well-pleased audience witnessing the opening.

The Lure at the Belasco during the past week was not liked, and was universally condemned by the press.

At the Belasco Theater the transplanted English comedy, The Third Party, featuring Taylor Holmes and Walter Jones, is an attractive and hilarious current week presentation. The American version by Mark Swan concerns a "chaperon," or third party, whose duty is to dine with unmarried couples in order that no embarrassing results may ensue from unexpected intruders.

President Wilson and box party comprising Miss Helen Woodrow Bones, Colonel House, of Texas, and Dr. Cary T. Grayson witnessed Tuesday night William Crane and star company in the New Henrietta. At the Congressional Library the same evening Miss Margaret Wilson gave a song recital in the music room for the entertainment of the blind—a programme of twelve selections.

The Regeneration was the Poli's offering of the past week. The current week's bill is The Ghost Breaker, the first time in stock in his Washington house.

Manager James Thatcher, under instructions from S. Z. Poli, head of the Poli Circuit of theaters, will in the near future convert the spacious parlors and reading rooms of Poli's Theater on both floors of the Fifteenth Street entrance, opposite the Treasury Department, into "danseante salons," with daily programmes.

Maggie Cline appears in Washington for the first time in years, heading the current week's bill at Keith's. Other features are Joseph Hart's amusing one-act play, The Telephone Tangle, admirably done by Dorothy Regal and company; Edmund Hayes and company in The Piano Movers, the Six Kirksmith Sisters, and Hines and Fox.

A notable innovation has been made by the Garrick Theater in announcing a desire to welcome women to burlesque entertainments. It has been asserted that burlesque has been more rigidly censored than many of the entertainments which make a rather finely drawn distinction by calling themselves musical comedies.

Dwight Elmendorf gave a special travel talk on "The Nile Journey" at the National Theater Sunday night, March 29.

JOHN T. WARDE.

CHICAGO NOTES

Four openings made last week a notable one as regards local theatricals. Adele, At Bay, the Princess Players, and the first performance in America of the Medea of Euripides constituted the novelties.

Adele opened at the Studebaker on Sunday, and gives every promise of duplicating its New York success. The original company appears in the production. Its refreshing humor and music is proving a tonic to the jaded theatergoer.

The Princess Players, under the direction of Holbrook Blinn, have opened for an indefinite engagement at the Princess. The opening bill included It Can Be Done, Fear, The Fountain, and Fancy Free. It Can Be Done and Fear are the most popular of the four, the latter being one of the most powerful dramatic playlets ever presented here.

At Bay, with Guy Standing and Chrystal Herne, is the Blackstone's attraction, and is proving an excellent drawing card. Guy Standing's easy and dashing characterization of the Irish-American adventurer has won the hearts of the critical reviewers.

The first performance in this country of Euripides's Medea was given at the Little Theater March 24 by Maurice Browne's company of "drama uplifters." The Gordon Craig methods of lighting and staging were used. The performance was simple and direct throughout, and proved one of Director Browne's most notable achievements. Medea was played by Ellen Van Volkenburg, who retained the spirit of Greek drama admirably.

Plays which continue are A Pack of Pickles at the American, Seven Keys to Baldpate at the Grand, where it will undoubtedly reign throughout the Summer; Help Wanted at the Cort, now in its fifteenth week; Daddy Long Legs at Powers's, and which, by the way, has scored one of the biggest hits of recent years. Ruth Chatterton in the leading role has won a tremendous triumph.

Prunella and September Morn are in their final week at the Fine Arts and the La Salle, respectively.

The important changes in the theatrical situation this week are the engagement of E. H. Sothern at the Garrick in a repertoire which includes If I Were King, Hamlet, Dundreary, and the first performance on any stage of Charlemagne; and the return to the Olympic of Willis Sweetnam in Excuse Me.

April will bring Jefferson De Angelis in Madame Moselle, John Drew in The Tyranny of Tears, Elsie Ferguson in The Strange Woman, and the Welsh play, Change.

Other tentative changes include Hurlbut's new play, The Man Who Would Live; the musical comedy, Auction Pinochle; A. E. Thomas's The Squealer; the first appearance of the Scandinavian tragedienne, Madame Borsay Hammer, in Hedda Gabler, at the Little Theater; reopening of Howard's Theater with a special company playing Under Cover, to be headed by H. B. Warner and Isabel Irving; The Queen of the Movies, and Margaret Anglin in repertoire.

Attempts have often been made to organize clubs for theatrical people, but the only organization of this kind that has been successful in bringing together the younger as well as the older members of the profession is the "Old Friends" Club of America, which is a rapidly growing society. A business meeting of the organization was held Thursday evening, March 26, and it proved to be a success. The week previous to this a social meeting was held at King's Restaurant, with a large number of members present. Henry Myers was the presiding officer at this gathering and the attendance included the leaders of the profession. The membership of this organization is increasing fast and it is predicted that it will become an important club within a short time.

Doris Wooldridge, after closing in The White Sister with the Lynch Players, at Woonsocket, R. I., has been under the doctor's care at Portland, Me., and has not appeared with the Jefferson Stock company in the latter city, as erroneously reported.

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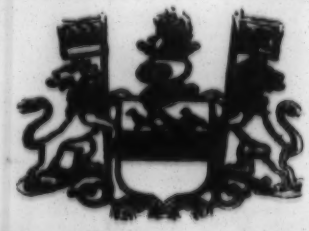

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): N.Y.C. Jan. 5—indef.
ALONG Came Ruth (Henry W. Savage): N.Y.C. Feb. 23—indef.
ANGLIN, Margaret: N.Y.C. March 16—indef.
ARLISS, George (Liebler Co.): Lansing, Mich., 1. Ann Arbor 2. Bay City 3. Saginaw 4. Cleveland, O., 6-11.
AT Bay (Messrs. Shubert): Chgo. March 23—indef.
BARRYMORE, Ethel (Chas. Frohman): Toronto March 30-April 4. Buffalo 6-8. Rochester 9. Syracuse 10. Albany 11. Washington 13-18.
BEN-HUR (Klaw and Erlanger): Quincy, Ill., 1-4. Burlington, Ia., 6-8. Galesburg, Ill., 9-11. Bloomington 13-15.
BIRD of Paradise (Oliver Morosco): Buffalo March 30-April 4. London, Ont., Can., 6. Hamilton 7, 8. Kingston 9. Ottawa 10, 11. Montreal 13-18.
BUNTY Pulls the Strings (Messrs. Shubert and Wm. A. Brady): Pittsburgh March 30-April 4. Buffalo 6-11. Cleveland 13-18.
BURKE, Billie (Chas. Frohman): N.Y.C. March 25—indef.
CHANGE (Walter Hast): Newark, N. J., March 30-April 4.
CLARKE, Harry Corson and Margaret Dale Owen: Bradford, England, 6-11. Newcastle 13-18. Glasgow, Scotland 20-25. Dundee 27-May 1.
COMMON Law: Detroit March 30-April 4.
CORDELIA Blossom (Klaw and Erlanger): Phila. 11-18.
CROSMAN, Henrietta (Maurice Campbell): Portland, Ore., 2-4.
DADDY Long Legs (Henry Miller): Chgo. March 16—indef.
DAMAGED Goods (Richard Bennett): Cleveland March 30-April 4.
DIVORCE Question (Rowland and Clifford): St. Louis March 30-April 4. Chgo. 13-May 2.
DREW, John (Chas. Frohman): Dallas, Tex., 1. Ft. Worth 2. Oklahoma City, Okla., 3-4. McAlester 6. Muskogee 7. Tulsa 8. Joplin, Mo., 9. Topeka, Kan., 10. St. Joseph, Mo., 11.
DUMMY, The: Boston, March 30-April 4.
EVERYWOMAN (Henry W. Savage): Altoona, Pa., 1. Johnstown 2. Wilmington, Del., 3, 4. N.Y.C. 6-11. B'klyn 13-25.
EXCUSE Me (S. T. King): Chgo. March 30-April 4.
FANNY'S First Play (Messrs. Shubert): Boston March 2—indef.
FERGUSON, Elsie (Klaw and Erlanger): N.Y.C. March 30-April 4.
FINE Feathers (H. H. Frazee): Hartford, Conn., March 30-April 1. Willimantic 2. New Haven 3, 4. Bridgeport 6. Meriden 7. Worcester, Mass., 8. Nashua, N. H., 9. New Bedford, Mass., 10. Woonsocket, R. I., 11. Fall River, Mass., 13. Brockton 14. Holyoke 15.
FISKE, Mrs. (Harrison Grey Fiske): Columbus, O., March 31-April 1. Lima 2. Sandusky 3. Toledo 4. Boston 13-25.
FORBES-Robertson (Messrs. Shubert): Pittsburgh, March 30-April 4. Toronto 6-11.
GARDEN of Allah (Liebler Co.): Dayton, O., March 30-April 4. Cinti. 6-11.
GEORGE, Grace (Winthrop Ames): N.Y.C. 13—indef.
GHOST Breaker (Merle H. Norton): Aurora, Ill., 12. Dixon 13. La Salle 14. Streator 16.
GILMORE, Paul: New Orleans, La., March 30-April 4.
GIRL from Mumm's (C. W. Eckhardt): Louisville, Ky., March 30-April 4.
GOODWIN, Nat: Mansfield O., 1. Toledo 2-4. Detroit, Mich., 6-11. Columbus 13-15.
HARVEY, Martin: Calgary, Alta., Can., 6-8. Edmonton 9-11.
HELP Wanted (Oliver Morosco): N.Y.C. Feb. 9—indef.
HELP Wanted (Oliver Morosco): Chgo. Dec. 30—indef.
HENRIETTA, The (Joseph Brooks): Pittsburgh March 30-April 4. Detroit 6-11.
HIGHER Law (Oscar Graham): San Antonio, Tex., 1. Bronson 2. Kirbyville 3. De Ridder, La., 4.
HILLIARD, Robert (Klaw and Erlanger): St. Louis March 30-April 4.
HODGE, William (Lee Shubert): Cleveland March 30-April 4.
HOLY City (Sherman and Aylesworth): Regina, Sask., Can., 1, 2. Weyburn 3. Estevan 4. Swift Current 6, 7. Medicine Hat 8. Maple Creek, Alta., 9. Medicine Hat 10, 11. Taber 13. Cardston 14. Magrath 15.
HOUSE of Bondage (Totten and Miller): Allentown, Pa., 1. Syracuse, N. Y., 2-4.
HOUSE of Bondage (Totten and Miller): Willimantic, Conn., 1. Waterbury 2-4. Woonsocket, R. I., 6-8.
IN Old Kentucky: Boston March 30-April 4.
IRISH Players: Indianapolis March 30-April 1. Columbus 2-4. Buffalo 6-11. Chgo. 13—indef.
IRWIN, May (Liebler Co.): Clarksburg, W. Va., 1. Connellsville, Pa., 2. Dubois 3. Erie 4.
IS Marriage a Failure? (George Aylesworth): Melfort, Sask., Can., 1. Prince Albert 2. North Battleford 3. South Battleford 4. Humboldt 6. Wadena 7. Canora 8. Melville 9. Yorkton 10. Saltcoats 11. Neepawa, Man., 13. Dauphin 14. Minnedosa 15, 16.
JOSEPH and His Brethren (Liebler Co.): Nashville, Tenn., March 30-April 4.
KISMET (Harrison Grey Fiske): San Antonio, Tex., March 30-April 1. Galveston 2. Houston 3, 4. New Orleans, La., 6-11.
KITTY MacKay (William Elliott): N.Y.C. Jan. 7—indef.
LEOPARD'S Spots (Thomas Dixon): Corsicana, Tex., 1. Dallas 2-4. Ft. Worth 6-8. McKinnie 9. Sulphur Springs 10. Greenville 11. Paris 13. Clarksville 14. Bonham 15.
LITTLE Lost Sister (Chas. Leeking): Prov., R. I., March 30-April 4.
LITTLE Lost Sister (Lee D. Ellsworth): Susquehanna, Pa., 2.
LITTLE Lost Sister (Geo. E. McDonald): Huntsdale, Pa., 1. Bellefonte 2. Renovo 3. Lewistown 4.
LITTLE Lost Sister (Ed. Anderson): Ardmore, Okla., 1. Guthrie 2. Enid 3. Kansas City, Mo., 5-11.
LITTLE Miss Brown (Wm. A. Brady): Boston March 23-April 4.
LITTLE Women (Wm. A. Brady): Chgo. March 30-April 4.
LITTLE Women (Wm. A. Brady): Northfield, Minn., 1. Rochester 2. Winona 3. Red Wing 4. Duluth 13-16.
LURE, The (Messrs. Shubert): Balto. March 30-April 4. Phila. 6-11.
MADAME X (A. E. Sanders): B'klyn March 30-April 4.
MAN Who Would Live: Washington March 30-April 4.
MANTELL, Robert: Richmond, Va., March 30-April 1. Norfolk 2-4. Wilmington, Del., 6-11. Trenton, N. J., 13, 14. Harrisburg, Pa., 15, 16.
MARRYING Money (Messrs. Shubert): N.Y.C. March 16—indef.
MASTER Mind (Samuel T. Burstein): Chgo. March 23-April 4. Indianapolis 6-11. Cinti. 13-18.
MAUDE, Cyril (Liebler Co.): N.Y.C. Nov. 3-April 25.
MILESTONES (Klaw and Erlanger): Louisville, Ky., March 30-April 1. Columbus, O., 2-4. Washington 6-11.
MISLEADING Lady (Wm. Harris): N.Y.C. Nov. 25—indef.
NAZIMOVA, Mme. (Chas. Frohman): Cinti. March 30-April 4.
NEARLY Married (Cohan and Harris): B'klyn March 30-April 4.
O'HARA, Fiske (Augustus Pitou): Phila. March 23-April 4.
OLCOTT, Chauncey (Henry Miller): Salt Lake City 6-9. Sacramento, Cal., 11. Frisco 12-25.
OMAR, the Tentmaker (Tully and Buckland): N.Y.C. Jan. 12—indef.
PAIR of Sixes (H. H. Frazee): N.Y.C. March 30—indef.
PANTHEA (Messrs. Shubert): N.Y.C. March 25—indef.
PAYTON, W. R. (Frank R. Smith): Harrington, Kan., 1. Junction City 2. Manhattan 3. Holton 4.
PEG o' My Heart (Co. A; Oliver Morosco): Albany, N. Y., March 30-April 4. Syracuse 6-11. Buffalo 13-18.
PEG o' My Heart (Co. B; Oliver Morosco): Oklahoma City, Okla., March 31-April 2. Muskogee 3. Tulsa 4. 5. Bartlesville 6. Joplin, Mo., 7. Springfield 8, 9. Pittsburg, Kan., 10. Lawrence 11. Kansas City, Mo., 12-18.
PEG o' My Heart (Co. C; Oliver Morosco): Everett, Wash., 1. Victoria, B. C., 2-4. Seattle, Wash., 6-11. Portland, Ore., 13-16.
PEG o' My Heart (Co. D; Oliver Morosco): Green Bay, Wis., 1. Marquette, Mich., 3. Calumet 4. Hancock 5. Ishpeming 7. Superior, Wis., 8. Duluth 9-12. Eau Claire, Wis., 13. Red Wing, Minn., 14. La Crosse, Wis., 15.
PEG o' My Heart (Co. E; Oliver Morosco): Pittsburg, Kan., 1. Keene, N. H., 2. Concord 3. Rochester 4.
PHILIPP, Adolph, German Co.: B'klyn March 30-April 4.
POOR Little Rich Girl (Klaw and Erlanger): Boston March 16—indef.
POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 16—indef.
PRINCESS Theater Co. (F. Ray Comstock): Chgo. March 23—indef.
PRUNELLA (Winthrop Ames): Chgo. March 17-April 4.
REBECCA of Sunnybrook Farm (Leffler-Bratton): Dayton, O., March 30-April 4. Springfield 13-15.
ROMANCE (Chas. Dillingham): Phila. March 2-April 4. Boston 13—indef.
RULE of Three (Jos. P. Bickerton, Jr.): N.Y.C. Feb. 16—indef.
RUSSELL, Annie (Lawrence J. Anhalt): Phila. March 23—indef.
SEVEN Keys to Baldpate (Cohan and Harris): Chgo. Feb. 16—indef.
SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 22—indef.
SHEA, Thos. E. (A. H. Woods): Phila. March 30-April 4.
SHEPHERD of the Hills (Gaskill and MacVitty): Cinti. March 29-April 4. Louisville, Ky., 6-11.
SHEPHERD of the Hills (Gaskill and MacVitty): Dallas City, Ill., 1. Abingdon 2. Macomb 3. Kewanee 4. Spring Valley 5. Toluca 6. Henry 7. Geneseo 8. Erie 9. Dixon 10. Bloomington 11. La Salle 12. Streator 13. Ottawa 14. Pontiac 15.
SHEPHERD of the Hills (Gaskill and MacVitty): Sedan, Kan., 1. Arkansas City 2. Anthony 3. Wichita 4. Parsons 7. Coffeyville 8. Nowata, Okla., 9. Claremore 10. Fayetteville, Mo., 13. Eureka Springs 14. Aurora 15.
SHEPHERD of the Hills (Gaskill and MacVitty): Leavenworth, Kan., 1. Nebraska City, Neb., 2. Plattsmouth 3. Atlantic, Ia., 4. Guthrie Center 6. Adel 8. Schaller 9. Wall Lake 10. Boone 13. Ladora 14. West Liberty 15.
SHEPHERD of the Hills (Gaskill and MacVitty): Bluffton, Ind., 1. Huntington 2. Decatur 3. Logansport 4.
SOTHERN, E. H., and Julia Marlowe: Chgo. March 30-April 11. Detroit 13-18.
STAHL, Rose (Henry B. Harris Est.): Omaha, Neb., March 31, April 1. Cedar Rapids, Ia., 2. Dubuque 3. Clinton 4. Phila. 13-25.
STARR, Frances (David Belasco): N.Y.C. Dec. 23—indef.
STOP Thief (Cohan and Harris): Hamilton, Ont., Can., March 31, April 1. Kingston 2. Ottawa 3, 4.
STRATFORD-Upon-Avon Players (F. R. Benson): Frisco March 30-April 4.
TALIAFERRO, Mabel and Edith (Joseph Brooks): Phila. March 30-April 11.
TAYLOR, Laurette (Oliver Morosco): N.Y.C. Dec. 29, 1913—indef.
THELMA (Henry W. Link): Ledyard, Ia., 2. Armstrong 4. Waucoma 13. Elgin 16. Elkader 18.
THINGS That Count (Wm. A. Brady): N.Y.C. Dec. 8—indef.
THIRD Party: Washington March 30-April 4.
THOUSAND Years Ago (Messrs. Shubert): Phila. March 30-April 11.
TO-DAY (Manuscript Producing Co.): N.Y.C. Oct. 6—indef.
TOO Many Cooks (Wm. A. Brady): N.Y.C. Feb. 25—indef.
TRAFFIC, The: Kansas City March 30-April 4.
TRAFFIC, The: Des Moines, Ia., March 30-April 1. Lincoln, Neb., 2-4.
UNCLE Tom's Cabin (Kibble and Martin): Ottawa, Ont., Can., March 30-April 1. Fulton, N. Y., 2. Binghamton 3. Scranton, Pa., 4. Phila. 6-11.
UNDER Cover (A. H. Woods): Boston Dec. 29—indef.
WALKER, Charlotte (Klaw and Erlanger): N.Y.C. March 30-April 4.
WARFIELD, David (David Belasco): Phila. March 16-April 4. Albany, N. Y., 6. Schenectady 7. Utica 8. Syracuse 9. Rochester 10, 11. Boston 13-May 9.
WARNING, The (Rowland and Clifford): Omaha, Neb., March 29-April 1. Des Moines, Ia., 2, 3. Davenport 4. Chgo. 6-11.
WHIP, The (Comstock and Gest): Phila. March 7—indef.
WHIP, The (Comstock and Gest): N.Y.C. March 30-April 4.
WITHIN the Law (Selwyn and Co.): Boston Feb. 15—indef.
WITHIN the Law (Selwyn and Co.): 'Frisco March 22-April 4.
WITHIN the Law (Selwyn and Co.): Detroit, Mich., 30-April 4.
WITHIN the Law (Southern: Selwyn and Co.): New Orleans, La., March 30-April 4.
WITHIN the Law (Special: Selwyn and Co.): B'klyn March 30-April 4.
YELLOW Ticket (Al. H. Woods): N.Y.C. Jan. 30—indef.

PERMANENT STOCK

(List will appear in THE MIRROR on the first issue of each month.)

ACADEMY of Music (Wm. Fox): N.Y.C.
ACADEMY Players: Halifax, N. S.
ALCAZAR: 'Frisco.
AMERICAN (H. R. Polack): Pittsburg.
AMERICAN (Harry Clay Blaney): Phila.
ANGELL (C. W. Lawford): Lancaster, O.
AUDITORIUM (Thomas D. Sorigero): Fitchburg, Mass.
AUDITORIUM (Miss M. Miller): Kansas City, Mo.
AUDITORIUM (O. Jones): Lynn, Mass.
BAILEY-Mitchell: Seattle.
BAINBRIDGE: Minneapolis.
BAKER: Portland, Ore.
BARRETT: Zanesville, O.
BAYLIES-Hicks: Fall River, Mass.
BESSEY, Jack (J. D. Proudlove): La Crosse, Wis.
BISHOP: Oakland.
BROADWAY (Dan B. Scullen): Springfield, Mass.
BUNTING, Emma (E. A. Schiller): Birmingham, Ala.
BURBANK (Oliver Morosco): Los Angeles.
CALSMITH: Williamsport, Pa.
CALSMITH: Allentown, Pa.
CALSMITH (Callahan and Smith): Atlantic City, N. J.
CASTLE Square (John Craig): Boston.
CONNESS: Wilmington, Del.
CRESCENT: B'klyn.
DAVIS, Harry: Pittsburgh.
DE DRYNE, Severin: Hoboken, N. J.
DORNER Players: Elmira, N. Y.
DRAMA Players (Edward Keane): Westbrook, Me.
EMPIRE: Montreal.
EMPIRE (Julius Cahn): Salem, Mass.
EMPIRE (Soltz and Nathanson): Prov., R. I.
FOWLER: Fargo, N. D.
FULTON: Lancaster, Pa.
GAGNON-Pollock: New Orleans.
GAYETY: Indianapolis.
GERMAN (Hans Loebel): St. Louis.
GERMAN (Ludwig Gruis): Milwaukee.
GLASER, Vaughan, and Fay Courtenay: Cleveland.
GRAND: B'klyn.
GREENPOINT (Al. Trahern): B'klyn.
HARRINGTON, Beatrice: Denison, Tex.
HARVEY (Joel Friendkin): Rockford, Ill.
HOLDEN: Detroit.
HOLDEN, Cleveland, O.
HORNE: Akron, O.
HUNTER-Bradford Players: Altoona, Pa.
HUNTINGTON, Wright: St. Paul.
HUNTLEY: Savannah, Ga.
IRVING Place (Rudolf Christians): N.Y.C.
JACKSONVILLE (Geo. W. Samuels): Jacksonville, Fla.
JANES, William, Players: Petersburg, Va.
JEFFERSON (Julius Kahn): Portland, Me.
JUNEAU (D. W. Crombarner): Milwaukee.
KELLEY, Jewell: Atlanta, Ga.
LANG, Eva (O. D. Woodward): Denver.
LA VERNE, Lucille: South Bend, Ind.
LAWRENCE, Del S.: Vancouver, B. C.
LEAVENS: Schenectady, N. Y.
LITTLE: Los Angeles.
LONERGAN, Lester: New Bedford, Mass.
LONG, Billie (J. P. Gorinz): Nashville, Tenn.
LYON: Mobile, Ala.
LYTELL-Vaughn: Troy, N. Y.
MACK, Willard, and Marjorie Rambeau: Salt Lake City.
MAGRANE (T. Ashton Magrane): Wichita, Kan.
MAJESTIC (Fred K. Lanham): Erie, Pa.
MALLEY-Denison: Lawrence, Mass.
MALLEY-Denison: Fall River, Mass.
MERRIMACK Players: Lowell, Mass.
MODERN Drama: Savannah, Ga.
MORRILL, Elisabeth: Wichita, Kan.
MORTON Opera (Lewis J. Morton): Scranton, Pa.
NORTH, Frank: Waco, Tex.
NORTHAMPTON Players: Springfield, Mass.
OAK Park: Oak Park, Ill.
OLIVER, Otis: Belleville, Ill.
ORPHEUM (B. F. Keith): Phila.
ORPHEUM: Wilmington, Del.
ORPHEUM (H. M. Addison): Reading, Pa.
ORPHEUM (J. Herman Thuman): Cinti.
PEARL (A. A. Webster): Winston-Salem, N. C.
PERMANENT: Edmonton, Can.
PERMANENT Players: Winnipeg.
PERRY, Augusta (Walter Downing): South Framingham, Mass.
PITT Players (Wm. M. Patch): Pittsburgh.
POLI (Wedgwood Nowell): Balto.
POLI: Washington, D. C.
PRINCESS: Tacoma.
PRINGLE, Della (G. H. Van Auker): Butte.
PROSPECT (Frank Gersten): N.Y.C.
REDMOND: Sacramento.
RUSK-Bishop: Erie, Pa.
SAYLES, Francis (David Hellman): Richmond, Ind.
SEMPORE, Mary: Grand Rapids, Mich.
SHUBERT (C. A. Newton): Milwaukee, Wis.
SMILEY, Emily: Phila.
STANFORD Players (Maurice Stanford): Phila.
STORK, Clifford, and Mabel Brownell: Newark, N. J.
SUMMERS: Hamilton, Ont.
THOMPSON-Woods: St. John, Can.
THOMPSON-Woods: Brockton, Mass.
TOLER, Sidney: Halifax, N. S.
TURNER, Clara (W. P. Barth): Fort Chester, N. Y.
VAN Dyke and Eaton (F. Mack): La Crosse, Wis.
WADSWORTH (Harry Andrews): N.Y.C.
WALLACE, Chester: Bradford, Pa.
WASHINGTON (Walter N. Lawrence): Detroit.

TRAVELING STOCK

ALLEY'S Associated Players: Rome, Ga., March 23-April 18.
BROOKS (V. B. Callicotte): Austin, Minn., March 30-April 4.
CORNELL-Price Players: Oxford, Pa., March 30-April 4. Fredericksburg, Va., 13-18.
EARLE: Port Huron, Mich., March 30-April 4. Mt. Clemens 13-18.
HENDERSON: Muscatine, Ia., March 30-April 4.
LA ROY: Pictoria, O., March 23-April 4.
LEONARD Players: Burlington Jct., Mo., March 30-April 1. Elmo, Mo., 2-4. Skidmore, Ia., 6-11. Hastings 13-15.
LONG, Frank E.: Menominee, Mich., March 30-April 4. Manitowoc, Wis., 6-11. Menominee, Mich., 13-18.
LYNN: Greenfield March 30-April 4.
MARTIN, Lou (Windisch and Martin): Clarinda March 30-April 4.
PICKERT: Miami, Fla., March 30-April 4.
PRICHARD'S Select Players: Greenville, Mich., March 30-April 4.
ROBBINS, Clint and Bessie: Bellefourche, S. D., March 30-April 4. Sturgis 6-11. Hot Springs 13-18.
SHANNON, Harry: Wadsworth, O., March 30-April 4. Wooster 6-11. Norwalk 13-18.
SMITH, Charles T.: Sidney, O., March 30-April 4.
WINNINGER, Frank: Lincoln, Ill., March 30-April 4.

OPERA AND MUSIC

ADELE (New Era Producing Co.): Chgo. March 23-April 18.
ADELE (New Era Producing Co.): Atlanta, Ga., April 4. Birmingham, Ala., 6, 7. Memphis, Tenn., 8, 9. Nashville 10, 11.
BELLE of Bond Street (Messrs. Shubert): N.Y.C. March 30—indef.
BRIAN, Donald (Chas. Frohman): Chgo. March 8-April 4.
BRINGING Up Father: Prov., R. I., March 30-April 4.
CARLE, Richard, and Hattie Williams (Chas. Frohman): Washington March 30-April 4.
CENTURY Grand Opera (Messrs. Abora): N.Y.C. Sept. 15—indef.
DINGBATS, The (Leffler-Bratton): Cleveland March 30-April 4. Toledo 6-11. Cinti. 13-18.
ELTINGE, Julian (A. H. Woods): N.Y.C. March 16—indef.
FIREFLY (Jack Shoemaker): Zanesville, O., 1. Newark 2. Springfield 3. Dayton 4.
GILBERT and Sullivan Opera Co. (Messrs. Shubert and Wm. A. Brady): Phila. March 30—indef.
GORDON, Kitty (Oliver Morosco): Boston March 16—indef.
HIGH Jinks (Arthur Hammerstein): N.Y.C. Dec. 10—indef.
HITCHCOCK, Raymond (Cohan and Harris): Springfield, Mass., March 31, April 1. New Haven, Conn., 2. Meriden 3. Waterbury 4.
HONEYMOON Express (Messrs. Shubert): Los Angeles March 30-April 4.
KOLB and Dill (George Meyer): Chgo. March 8—indef.
LITTLE Cafe (Klaw and Erlanger): Boston March 16—indef.
LITTLE Millionaire (Howard Leigh): Tulsa, Okla., 4.
MACDONALD, Christie (Werba and Luescher): Detroit March 30-April 4.
McINTYRE and Heath (John Cort): Superior, Wis., 1. Duluth, Minn., 2-4. St. Cloud 6. Minneapolis 8-11. St. Paul 13-18.
MADAME Moselle (Chase and Everall): Toledo, O., March 30-April 1, Indianapolis, Ind., 2-4.
MADCAP Duchess: Balto., March 30-April 4. Pittsburgh 6-11.
MAIDS of Athens (Henry W. Savage): N.Y.C. March 16—indef.
MIDNIGHT Girl (Messrs. Shubert): N.Y.C. Feb. 23—indef.
MODERN Eve (Mort Singer): Tuscaloosa, Ala., 1. Gadsden 2. Anniston 3. Greenwood 4. Greenville 6.
MONTGOMERY and Stone (Chas. Dillingham): Grand Rapids, Mich., 31, April 1. Toledo, O., 2. Newark 3. Springfield 4.
MUTT and Jeff in Panama (Co. B; C. Yale): Boston March 30-April 4.
MUTT and Jeff in Panama (Co. C; E. M. Garlick): Wilmar, Minn., 1. Ortonville 2. Watertown, S. D., 3. Webster 4. Sioux Falls 6. Worthington, Minn., 7. Pierre 8. Redfield 9. Bellefourche 10. Deadwood 11. Sheridan, Wyo., 13-15. Ft. Robinson, Neb., 16.
MUTT and Jeff in Panama (Co. D; Joe Pettingill): Columbus March 30-April 4.
NEWLYWEDS and Their Baby (Leffler-Bratton): Chgo. March 29-April 18.
PANSY Show of 1913 (Messrs. Shubert): Cinti. March 30-April 4.
QUEEN of the Movies (Thomas W. Ryley): N.Y.C. Jan. 12—indef.
RED Rose (W. J. Dorticke): Montreal March 30-April 4. Burlington, Vt., 6. St. Albans 7. Sherbrooke, Que., Can., 8. Quebec 9-11. Berlin, N. H., 13. White River, Vt., 14.
RED Widow (Philip H. Niven): Sandusky, O., 1. Fremont 2. Adrian, Mich., 3. Lansing 4. Battle Creek 6. Kalamazoo 7. Ann Arbor 8. Flint 9. Saginaw 10. Bay City 11. Port Huron 11. Pontiac 13. Lapeer 14. Owosso 15. Ionia 16. Grand Rapids 17, 18.
ROBIN Hood: Denver March 30-April 4.
ROSE Maid (Frank C. Payne): Spartanburg, S. C., 1. Greenville 2. Anderson 3. Greenwood 4. Columbia 6. Sumter 7. Florence 8. Darlington 9. Marion 10. Conway 11. Georgetown 13. Charleston 14. Orangeburg 15. Aiken 16.
SANDERSON, Julia (Chas. Frohman): Buffalo March 30-April 4. Erie, Pa., 6. Rochester, N. Y., 7. Syracuse 8. Albany 9. Worcester, Mass., 10. Providence, R. I., 11. Boston 13-May 2.
SARI (Henry W. Savage): N. Y. C. Jan. 26—indef.
SEPTEMBER Morn (Rowland and Clifford): Detroit, Mich., 1. Iowa Falls 2. Mason City 3. Ft. Dodge 4. Sioux City 6. Omaha, Neb., 7, 8. Lincoln 9. Des Moines, Ia., 10. Grinnell 11. Iowa City 13. Davenport 14.
SEPTEMBER Morn (Rowland and Clifford): Chgo. Dec. 15-April 4.
SIDNEY, George: Pittsburgh March 30-April 4.
SUNNY South (J. C. Southwell): Conway, N. C., 1. Bridgeton, Ga., 2. Rowland 3. Bethel 4. Riverside 6. Wilton 7. Kinston 8. Goldsboro 9. Farmington 10. Statesville 11. Madison 13. Spencer 14. Pittsboro 15.
WHEN Dreams Come True (G. Barrington-Cox): Montreal March 30-April 4. Phila. 13-18.
WHIRL of the World (Messrs. Shubert): N.Y.C. Jan. 19—indef.
ZIEGFELD Follies (George Ziegfeld): Lynchburg, Va., 1. Harrisburg, Pa., 2. Reading 3. Allentown 4.

MINSTRELS

DUMONT'S (Frank Dumont): Phila. Apr. 30—indef.
FIELD'S (A. G. Field, Mgr.): Macon, Ga., 1. Griffin 2. Atlanta 3. Gadsden, Ala., 4. Anniston 6. Gadsden 7. Talladega 8. Birmingham 9. Selma 10. Montgomery 11. Greenville 13. Troy 14. Dothan 15. Eufaula 16. Columbus, Ga., 17. Opelika, Ala., 18.
FIELD'S All-American: Kansas City 1, 2. Topeka 3. Denver 4-18.
O'BRIEN, Neil (C. F. Hunter): Parkersburg, W. Va., 1. Wheeling 2. Cleveland, O., 3. Fairmont 4. Grafton 6. Clarksburg 7. Huntington 8. Morgantown 9. Hagerstown, Md., 10. Williamsport, Pa., 11. Altoona 13. Harrisburg 14. Allentown 15.

MISCELLANEOUS

DUMONT'S (Frank Dumont): Phila. Apr. 30—indef.
FIELD'S All-American: Kansas City 1, 2. Topeka 3. Denver 4-18.
FIREFLY (Jack Shoemaker): Zanesville, O., 1. Newark 2. Springfield 3. Dayton 4.
GILBERT and Sullivan Opera Co. (Messrs. Shubert and Wm. A. Brady): Phila. March 30—indef.
GORDON, Kitty (Oliver Morosco): Boston March 16—indef.
HIGH Jinks (Arthur Hammerstein): N.Y.C. Dec. 10—indef.
HITCHCOCK, Raymond (Cohan and Harris): Springfield, Mass., March 31, April 1. New Haven, Conn., 2. Meriden 3. Waterbury 4.
HONEYMOON Express (Messrs. Shubert): Los Angeles March 30-April 4.
KOLB and Dill (George Meyer): Chgo. March 8—indef.
LITTLE Cafe (Klaw and Erlanger): Boston March 16—indef.
LITTLE Millionaire (Howard Leigh): Tulsa, Okla., 4.
MACDONALD, Christie (Werba and Luescher): Detroit March 30-April 4.
McINTYRE and Heath (John Cort): Superior, Wis., 1. Duluth, Minn., 2-4. St. Cloud 6. Minneapolis 8-11. St. Paul 13-18.
MADAME Moselle (Chase and Everall): Toledo, O., March 30-April 1, Indianapolis, Ind., 2-4.
MADCAP Duchess: Balto., March 30-April 4. Pittsburgh 6-11.
MAIDS of Athens (Henry W. Savage): N.Y.C. March 16—indef.
MIDNIGHT Girl (Messrs. Shubert): N.Y.C. Feb. 23—indef.
MODERN Eve (Mort Singer): Tuscaloosa, Ala., 1. Gadsden 2. Anniston 3. Greenwood 4. Greenville 6.
MONTGOMERY and Stone (Chas. Dillingham): Grand Rapids, Mich., 31, April 1. Toledo, O., 2. Newark 3. Springfield 4.
MUTT and Jeff in Panama (Co. B; C. Yale): Boston March 30-April 4.
MUTT and Jeff in Panama (Co. C; E. M. Garlick): Wilmar, Minn., 1. Ortonville 2. Watertown, S. D., 3. Webster 4. Sioux Falls 6. Worthington, Minn., 7. Pierre 8. Redfield 9. Bellefourche 10. Deadwood 11. Sheridan, Wyo., 13-15. Ft. Robinson, Neb., 16.
MUTT and Jeff in Panama (Co. D; Joe Pettingill): Columbus March 30-April 4.
NEWLYWEDS and Their Baby (Leffler-Bratton): Chgo. March 29-April 18.
PANSY Show of 1913 (Messrs. Shubert): Cinti. March 30-April 4.
QUEEN of the Movies (Thomas W. Ryley): N.Y.C. Jan. 12—indef.
RED Rose (W. J. Dorticke): Montreal March 30-April 4. Burlington, Vt., 6. St. Albans 7. Sherbrooke, Que., Can., 8. Quebec 9-11. Berlin, N. H., 13. White River, Vt., 14.
RED Widow (Philip H. Niven): Sandusky, O., 1. Fremont 2. Adrian, Mich., 3. Lansing 4. Battle Creek 6. Kalamazoo 7. Ann Arbor 8. Flint 9. Saginaw 10. Bay City 11. Port Huron 11. Pontiac 13. Lapeer 14. Owosso 15. Ionia 16. Grand Rapids 17, 18.
ROBIN Hood: Denver March 30-April 4.
ROSE Maid (Frank C. Payne): Spartanburg, S. C., 1. Greenville 2. Anderson 3. Greenwood 4. Columbia 6. Sumter 7. Florence 8. Darlington 9. Marion 10. Conway 11. Georgetown 13. Charleston 14. Orangeburg 15. Aiken 16.
SANDERSON, Julia (Chas. Frohman): Buffalo March 30-April 4. Erie, Pa., 6. Rochester, N. Y., 7. Syracuse 8. Albany 9. Worcester, Mass., 10. Providence, R. I., 11. Boston 13-May 2.
SARI (Henry W. Savage): N. Y. C. Jan. 26—indef.
SEPTEMBER Morn (Rowland and Clifford): Detroit, Mich., 1. Iowa Falls 2. Mason City 3. Ft. Dodge 4. Sioux City 6. Omaha, Neb., 7, 8. Lincoln 9. Des Moines, Ia., 10. Grinnell 11. Iowa City 13. Davenport 14.
SEPTEMBER Morn (Rowland and Clifford): Chgo. Dec. 15-April 4.
SIDNEY, George: Pittsburgh March 30-April 4.
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ZIEGFELD Follies (George Ziegfeld): Lynchburg, Va., 1. Harrisburg, Pa., 2. Reading 3. Allentown 4.

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BURLESQUE COLUMBIA WHEEL

AMERICAN Beauties (Dave Gerson): Phila. 30-April 4. Balto. 6-11.
A. Reeves's Beauty Show (Al. Reeves): Chgo. 30-April 4. St. Louis 6-11.
BEAUTY Parade (Ed. Schaefer): Minneapolis 6-11.
BEAUTY, Youth and Folly (Wm. V. Jennings): Louisville 30-April 4. Indianapolis 6-11.
BEHMAN Show (Jack Singer): Pittsburgh 30-April 4. Cleveland 6-11.
BELLES of Beauty Row (Henry P. Dixon): Boston 30-April 4. Springfield 6-8. Albany 9-11.
BEN Welch (Joe Liberman): Prov. 30-April 4. Boston 6-11.
BIG Jubilee (Jas. Weeden): Montreal 30-April 4. Albany 6-8. Worcester 9-11.
BILLY Watson's Big Show (Dan Guggenheimer): Rochester 30-April 4. Syracuse 6-8. Utica 9-11.
BON Ton Girls (Frank McAdler): B'klyn 30-April 4. Paterson 6-11.
BOWERY (Geo. Harris): B'klyn 30-April 11.
BROADWAY Girls (Louis Oberworth): N.Y.C. 30-April 4. Bridgeport 6-11.
COLLEGE Girls (Henry Hedges): Minneapolis 30-April 4. St. Paul 6-11.
COLUMBIA (J. G. McFarland): N.Y.C. 30-April 4. B'klyn 6-11.
CRACKERJACKS (Chas. B. Arnold): Buffalo 30-April 4. Rochester 6-11.
DREAMLAND (Dick Patton): Syracuse 30-April 1. Utica 2-4. Montreal 6-11.
FOLLIES of the Day (Jack McNamara): St. Paul 30-April 4. Milwaukee 6-11.
GAY New Yorkers (Jake Goldsberry): Toledo 30-April 4. Chgo. 6-11.
GAYETY Girls (Bob Simons): N.Y.C. 23-April 4. Hoboken 6-11.
GINGER Girls (Emanuel Rosenthal): Springfield 30-April 1. Albany 2-4. N.Y.C. 6-11.
GIRLS from Happyland (E. W. Chipman): Albany 30-April 1. Worcester 2-4. Boston 6-11.
GIRLS from Starland (Chas. Donaghue): Wash. 30-April 4. Pittsburgh 6-11.
GIRLS from the Great White Way (Dave Gordon): Newark 30-April 4. Phila. 6-11.
GOLDEN Crook (Jas. Fulton): Chgo. 30-April 4. Detroit 6-11.
HAPPY Widows (Wm. Fennessy): Detroit 30-April 4. Toronto 6-11.
HARRY Hastings (Jack Levy): N.Y.C. 30-April 4. B'klyn 6-11.
HONEYMOON Girls (Harry Leon): B'klyn 23-April 4. N.Y.C. 6-18.
LIBERTY Girls (Alex. Gerson): Indianapolis 30-April 4. Chgo. 6-11.
LOVE Makers (Ira R. Miller): Paterson 30-April 4. Newark 6-11.
MARION'S Own (Bob Travers): Omaha 30-April 4.
MINER'S Big Frolic (Ed. Daley): Cleveland 30-April 4. Toledo 6-11.
MOLLIE Williams Phillease): Kansas City 30-April 4. Omaha 6-11.
QUEENS of Paris (Jos. Howard): Bridgeport 30-April 4. Prov. 6-11.
ROBIE'S Big Show (Jos. Robie): Chgo. 30-April 4. Cinti. 6-11.
ROSE Sydell (Harry Thompson): N.Y.C. 30-April 11.
ROSELAND Girls (Walter Greaves): Milwaukee 30-April 4. Chgo. 6-11.
ROSEY Posey Girls (Louis Livingston): St. Louis 30-April 4. Kansas City 6-11.
SOCIAL Maids (Bob Cohen): Phila. 30-April 4. N.Y.C. 6-11.
STAR and Garter (Harry Hess): Balto. 30-April 4. Wash. 6-11.
TAXI Girls (Louis Hurtig): Hoboken 30-April 4. Phila. 6-11.
TROCADEROS (Frank Pierce): Cinti. 30-April 4. Louisville 6-11.
VANITY Fair (Wm. S. Clark): Toronto 30-April 4. Buffalo 6-11.
WATSON Sisters (Geo. Baltrage): Boston 30-April 4. N.Y.C. 6-11.

BURLESQUE PROGRESSIVE CIRCUIT

BLANCHE Baird's Big Show (Billy Dunn): Pittsfield 30-April 1. Holyoke 2-4. Boston 6-18.
BROADWAY Belles (Jos. Oppenheim): Toronto 30-April 4. Buffalo 6-11.
CRUSOE Girls (Chas. Robinson): Pittsburgh 30-April 4. Cleveland 6-11.
DANDY Girls (Chas. Crowell): Chgo. 6-11.
EVA Mull's Big Beauty (Lewis Talbot): St. Louis 30-April 4. Kansas City 6-11.
FOLLIES of Pleasure (Babe Bernstein): Phila. 30-April 4. Pittsburgh 6-11.
GIRLS from the Follies (Harry Strouse): Binghamton 30-April 1. Schenectady 2-4. Pittsfield 6-8. Holyoke 9-11.
GIRLS from Joyland (Lou Stark): Buffalo 30-April 4. Binghamton 6-8. Schenectady 9-11.
HIGH Life Girls (Frank Calder): Detroit 30-April 4. Toronto 6-11.
HONEY Girls (Bernard and Reisler): Cinti. 30-April 4. Indianapolis 6-11.
MAY Howard's Girls of All Nations (J. D. Barton): Trenton 30-April 4. Phila. 6-11.
MIRTH Makers (Hatch and Beatty): Phila. 30-April 4. Trenton 6-11.
MISCHIEF Makers (Jean Bedal): N.Y.C. 23-April 4. Phila. 6-11.
MONTE Carlo Girls (Tom Sullivan): Boston 30-April 11.
PARISIAN Beauties (Sam Williams): Indianapolis 30-April 4. St. Louis 6-11.
PROGRESSIVE Girls (Jack Reid): Boston 23-April 4. N.Y.C. 6-18.
QUEENS of Cabaret (Sutter and Leavitt): N.Y.C. 30-April 11.
REVUE Girls (Morris Weinstock): Kansas City 30-April 4.
STARS of Burlesque (W. B. Bentley): Chgo. 30-April 11.
TANGO Girls (Chas. Taylor): Chgo. 23-April 4. Detroit 6-11.
TRIP to Paris (Harry G. Lake): Cleveland 30-April 4. Cinti. 6-11.

CIRCUS

BARNES, Al. G.: Roseburg, Ore., April 9.
BARNUM and Bailey: N.Y.C. March 21-April 18.
GREAT American Shows (Miller Brothers): New Kensington, Pa., April 25.
GREAT Sutton Shows (F. M. Sutton): Madison, Ill., April 11.
RINGLING Brothers: Chgo. April 11—Indef.

MISCELLANEOUS

LUCEY, Thomas Simore: Eugene, Ore., 1. Salem 2. Dallas 3. Portland 4. Arlington 6. Hermiston 7. Milton 8. Walla Walla, Wash., 9. Prescott 10. Pomeroy 11. Clarkston 13. Kamiak 14. Kooskia, Ida., 15.
PAVLOWA: Washington 1. Baltimore, Md., N.Y.C. 6-18.
RENO, Edward, the Magician: Rossville, Ind., 2. Vincennes 3. Princeton 4.
THURSTON, the Magician (Jack Jones): Elizabeth, N. J., March 30-April 1. Trenton 2-4. Phila. 6-11. Paterson, N. J., 13-18.

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WOMEN

Ainslee, Adra. Corah Adams. Mae E. Anderson. Florence Aspinall. Beatrice Acosta.
Babcock, Jane. Geraldine Bruce. Nettie Black. Teddy Buckley. Mrs. Harry Browne. Clemmons, Bertha.
Durand, Maud. Mabel Day. Divyn, Dovid, Mrs.
Dwyer, Gertrude. Mollie Fellowes. Miana Ferry.
Hagen, Margaret. Ruby Hayne. Marie Horton. Grace Hopkins. Mabelle Haley. Ethel Hartslett. Jane Hinton. Ethel Hamrick. Mary Hampton.
Joel, Clara.
Keene, Mattie. Vera King.
Mayo, Rose. Adele Moran. Nell G. Mitchell. Lillian Mortimer. Vivian Martin. K. B. Masters. Harriet Miller. E. B. McDonald. Melson, Jeanette. Hortense Nielson.
Payne, Nellie. Mary Patterson.
Rose, Harriet. Peggy Roderick. Geraldine Russell.
Shannon, Inez. J. B. Sterling. Mrs. Arthur Sheden. E. M. Stanton. Charlotte Severson. Thornton, Phyllis.
Wells, Mai. Maurice Wood.

MEN

Albani, G.
Brown, Elmer H., Hubert Breta, Henry G. Bonnell. Lawrence Brooks. Frank Bond. Geo. Brockhahn. Harry Blakemore. Theo. Babcock. Byron Beaufus. Lee Baker. Wm. Blaisdell. Roland Bottomley. J. H. Binns. Frank Bosman.
Callahan, Tom.
De Verna, Edw., Frank Donnetti. Wm. F. De Grasse. Gerhard Debly.
Emerson, Gerald. Chas. E. Evans. Jas. A. Edmundson. Forrest, A., C. Fidance. Glassford, D. Cecil Greysdell. Joseph Grosheim. Larry Gilfin. Billy Grove.
Harris, Geo. W., Loftus Husband. Chas. Hartley. Ingraham, Mitch.
Johnson, Menifee. Mr. Judson. Stanley James.
Kelly, Joseph. Jno. A. Keyes. Linley, Harry. Jno. Lyons. Richard Lele. Clarence Le Roy. Mace, Jas., Chas. Mansel. Wm. Milliken. A. Mason. Leonard Mitchell. Chas. A. Moore. Albert MacQuarrie. Benedict MacQuarrie. Hugh McCormick. Barry MacCollum. Don Macmillan. M. J. McQuarrie. Wm. McVey. Ed. McCrumb.
Nelson, Harry. Hale Norcross. Cecil Nethersole.
Ovenden, H.
Pelhemus, Howard E., Henry Pemberton, E. W. Priest.
Richards, Wm. H., Donald Robertson. Chas. Radford. W. G. Reynler. Douglass Ross. Earle Rosslyn. E. F. Rush. Schaefer, Gus. Hugh Southgate. Pass Spencer. W. B. Silver. Jno. Maurice Sullivan.
Veronee, J. L., Fred. Van Benseliaer.
Whittier, Robt. J., Jos. Walsh.
Yapp, Cecil.

MARRIED

Odette le Fontenay, formerly of the Opera Comique, at Paris, was married March 17 to Philippe Coudert, son of the late Louis Leonce Coudert. The ceremony took place in the Church of St. Vincent de Paul in West Twenty-third Street, this city. Mr. Coudert was his bride's first vocal instructor.

Burton Holmes, the travel-lecturer, and Miss Margaret Elise Oliver, daughter of Mrs. Charles R. Oliver, of No. 157 West Seventy-second Street, New York city, were married in this city March 18. The ceremony took place in St. Stephen's Episcopal Church, the Rev. Dr. Nathan A. Seagle officiating. The bride and groom have gone on Western honeymoon trip. Later they will travel in Europe.

RECORD OF DEATHS

TIMOTHY COHAN, a one-time well-known Irish comedian, but who was retired from his profession in recent years, died March 9 at the sanitarium of Miss Alston, No. 28 West Sixty-first Street, of Bright's disease. Mr. Cohan, who was sixty-eight years of age, was a brother of Mr. Jerry J. Cohan and an uncle of George M. Cohan. Mr. Cohan lived at No. 158 West Twenty-second Street.

DELLA PEABODY, wife of Captain George H. Peabody, died at the Peabody Home in Springfield, Mo., March 8, at the age of sixty-six. Death is attributed to pneumonia. She is survived by husband, two sons, and seven grandchildren. Mrs. Peabody was a performer, and later was associated with her husband in the management of several companies and theaters. Captain and Mrs. Peabody opened the old Ninth Street Museum in Kansas City, and made a fortune from it. They then moved to Springfield, entering the moving picture business, and later took the management of the People's Theater, a vaudeville and musical comedy house. Captain Peabody is one of the best known men in the Missouri Valley, and received messages of condolence from all parts of the State.

JOHN BLAKELEY ATWELL died in New York March 7, in his sixty-third year. He was a native of Baltimore, Md. His early boyhood was spent in Scotland with his stepmother, and at one time it was his mother's wish that he enter the Presbyterian ministry. He did not, however, fancy the idea, and went into business instead, which he decided to leave for the stage. He joined John T. Ford's Stock company in Baltimore, and remained with it until it disbanded in the seventies. He was with Aldridge and Parslow in their famous play, My Partner, for many years, and played the Son with Denman Thompson in The Old Homestead. Of late years Mr. Atwell conducted a theatrical agency. He was buried from Campbell's Funeral Church, and the body was interred in the Lutheran Cemetery, Brooklyn.

LIONEL MAYHOOD, for many years press agent for the Allen Players, died of tuberculosis Feb. 16, at the residence of an aunt in Hamilton, Ont.

MRS. ANN LLOYD BURT, the mother of Laura Burt, died at the Hotel McAlpin, this city, Sunday, March 1, from la grippe, in the arms of her daughter. She was buried from Winterbottom's establishment on the following Tuesday, and the remains taken to the Moravian Cemetery, at New Dorp, S. I. Mrs. Burt was a temperance lecturer, in her youth, using both the English and Welsh tongues in her lectures. Besides Miss Burt, the actress, she is survived by two other daughters and one son, who is a minister.

HENRY HUGHES, veteran minstrel performer, died at the age of eighty-three, at his home in Albany, N. Y., March 3, after an illness of several weeks. He was born in Detroit, Mich., and as a boy removed to Brooklyn, N. Y. Mr. Hughes was one of the original prominent burnt-cork performers in this country. He was a close friend to Hugh McLaughlin, the Democratic leader of the Kings County Democracy, and of the late State Senator Patrick McCarren, who procured for him employment at Albany, which he pursued until a few weeks ago.

JOHN B. BRANNOW, one of the most widely known Canadian theatrical managers, died Feb. 26 in his home near Montreal. He was sixty years old. Soon after going to Canada from England as a young man he began work as a billposter and before he was thirty owned a theater in Montreal.

FREDERIC MISTRAL, the celebrated Provençal poet, died at Marseilles, France, March 25, in his eighty-fourth year. Most of his works were in the Provençal dialect. In 1904 he dedicated a poem to Theodore Roosevelt, whose friend he was. Frederic Mistral was born in Maillaine, near St. Remys, Sept. 8, 1830. In 1909 the golden jubilee of "Mirellie," his first noted poem, was celebrated throughout France. In 1904 the $40,000 Nobel prize for achievement in literature was divided between Mistral and the Spanish poet, Jose Echegary. Mistral gave his $20,000 to the museum he founded at Arles.

HENRY WIGLEY, theatrical advance agent, died suddenly of heart disease, night of March 25, in the rooming house at No. 236 West Forty-eighth Street. Mr. Wigley was in the employ of George H. Brennan, the theatrical manager.

ROBERT I. CARTER, at one time dramatic and musical editor of the *Times-Star*, of Cincinnati, and after that editor of the Paris (France) edition of the New York *Herald*, died, following a long illness, at White Plains, N. Y.

VAUDEVILLE

Belle Story Returns—Harry Fox and Yancsi Dolly in Dances—Mae Murray Wins

BELLE STORY—whose charming voice is always welcome—returned to vaudeville at the Alhambra after a brief vacation. Her repertoire was practically the same as offered at the Palace earlier this season. She sang, of course, in excellent voice. For an encore "The Flower Garden Ball" served to reveal her flute-like tones in a rag number.

Mae Murray and Clifton Webb, retained for a second week at the Palace, repeated their dancing programme of the previous week, adding the Gavotte, a melodic memory of the olden days, for an encore.

Miss Murray is unquestionably a pretty dancer. Some of her poses are strikingly artistic. This is particularly true of the Gavotte, where, in a fetching gown of white, with fluttering scarf and a dainty basket of flowers, she makes a fascinating stage picture.

Miss Murray has a keen sense of effect. Even the disconcerting way she distributes make-up powder over Mr. Webb's neat evening dress in the clinging evolutions of their modern dances can't dispel a realization of Miss Murray's unusual terpsichorean ability.

"Smart fooling" is the way the Palace theater programme described the offering of Harry Fox and Yancsi Dolly.

It's a flirtation skit—they meet in one of those deserted streets "in one." She drops her bag—the patter leads to songs—and the songs lead to dances. The result is an act.

Fox is amusing, although he stays a bit too long with us. It's rather late to attempt a description of his tricks of comedy—his chirping whistle, his cough or his outstretched gesture of the arms. Fox does radiate self-satisfaction and he takes the audiences into his confidence about himself. He explains that he's "a happy actor," points out he is "all aglow" and remarks "this is the life—no more office work."

First they do a little duet, then Miss Dolly gives "September Morn"—the song—with "Splash Me and I'll Splash You" as its refrain. Mr. Fox returns to sing "Underneath the Cotton Moon," and the two do a little sentimental number. We don't know just what is the title but it *is* considerably sentimental. "Show me just what real love teaches," queries Miss Dolly in song and Mr. Fox warbles back, "Rap me up in a package of love."

Next comes another romantic duet—title also missing—intended to convey the impression in melody that Mr. Fox is "the someone" after "someone's" own heart. Then they do "I Love the Ladies" and, for an encore, the comedian returns to tell how Duluth, described as a street in Minnesota, "came into his life."

Mr. Fox is entertaining while Miss Dolly dances well—although not as much as she used to—and wears some odd costumes. When Miss Dolly chances to whirl around in one of them, one has the startling feeling that the modiste ran out of ideas or—er—something.

But Mr. Fox is a "clever lad." He tells us so himself.

White, N. Y.

MAE MURRAY,
Charming Dancer at the Palace.

William Faversham's presentation of The Squaw Man, as one-act playlet remains essentially unchanged. Bertram Marberg has succeeded Arthur Elliott as the London solicitor.

Mr. Faversham's portrayal of Jim Carson is well modulated, maintaining a grip on the Palace audience's interest.

Harry Hines and George Fox (plus a budding Jack Barrymore mustache) came to the Palace in their piano-song act. Hines's "Oh, For the Life of a Fireman" is about the best of the "Nance" numbers now in vaudeville. In fact, their act is above the average of this type.

Charlie Ahearn's cycling comedians have a mad maze of bewildering bicycles and unicycles of all kinds. Instead of the usual trick riding, they offer a nightmare of strange and weird looking machines. Ahearn is still using his burlesque bicycle race with a comic racing car as a finale.

Nellie V. Nichols, who looks a bit like Belle Blanche, gets along nicely after she has passed several uninteresting numbers, including a vocal story of the difference between the melodrama characters "on and off." She begins to reach her audience with a Scotch rendition of "Alexander's Rag Time Band," catches them with a fairly deft impersonation of an Italian immigrant and holds the attention when she returned to tell of the troubles of a young lady of Irish-Jewish parentage. Miss Nichols has a good sense of characterization and she should work entirely along this line. There's a place for her as she is at present and bigger possibilities for her to develop if she tries.

Beaux Arts, featuring Burdetta Patterson, is a posing offering in which a stereoptican flashes colored pictures upon Miss Patterson and a screen just behind her. It is a modestly toned and pretty posing act. Indeed, some of the tableaux are decidedly attractive.

Kluting's Entertainers—dogs, cats, rabbits and pigeons working together with a marvelous spirit of camaraderie—have an attractive and appealing little animal novelty.

Leipsig, a card manipuator appearing at the Victoria, presents a series of neat and puzzling tricks with the pasteboards. It's hard to get "over" an act of this type in a big theater, but Leipsig seemed to hold the audience's interest.

Trixie Friganza spent the week in speeding from the Colonial to the Victoria and back again. Life with Miss Friganza is just one hit after another. She certainly seems to be a "sure fire" comedienne.

Dorothy Russell, daughter of the famous Lillian Russell, offered her idea of the modern dances at the Victoria, aided and abetted by Jay Clancy.

"Interpretations" of the tango, flirtation waltz and maxixe were given. Miss Russell displayed a red wig and wore a white and black gown which showed symptoms of being as thin as the usual musical comedy plot. As for the dances themselves—the wig was very bright. And as for the interpretation—the orchestra played very well.

Lillian Russell occupied a box at the Monday premiere. She was excellent.

FREDERICK JAMES SMITH.

Moffett, Chicago.

JULIETTE DIKA,
Will Soon Be Seen in Vaudeville Again.

Gould and Marsden, N. Y.

JOSE COLLINS,
Returns to Varieties at Palace on April 20.

DAZIE ON THE ART OF THE TOE DANCER

Charming Danseuse Tells of Her Career and Her Plans for the Future

Gould and Marsden, N. Y.
MLLE. DAZIE.

CHATTING with Dazie is like interviewing a butterfly.

"I am afraid I am not at all interesting," she shyly confessed as she sat in front of her make-up mirror in the Palace Theater's star dressing-room. "I can feel the thoughts just ooze away when an interviewer appears," she said, "and if he dares produce a pencil—gracious!"

I suggested—in a desperate effort to get the talk started—that it might be interesting to know just how the stage came to call Dazie its own. "I first appeared in a church cantata in Hot Springs, Ark., but I made my debut at the Detroit Wonderland when I was twelve years old," she responded. "My $10 salary looked pretty big to me then.

"I danced along without attracting much attention until I appeared in The Belle of New York. Later I went abroad—I danced in Moscow, Berlin, and other Continental cities—and when I came back I became 'La Domino Rouge,' the mysterious masked dancer of the New York Roof.

"For eighteen months my identity remained a secret. It seems impossible today to think that such a mystery could be created and maintained in New York—but I was almost unknown then. It wasn't easy to wear a mask everywhere for eighteen months, you may be sure, and it was a fearful strain upon my eyes. I wouldn't want to attempt it again. Then Mr. Oscar Hammerstein gave me my chance with the Manhattan Opera company."

Mlle. Dazie has won a foremost place on the American stage through her untiring efforts and unquestioned ability. Her success has proven that America can produce its Anna Pavlowa and Adeline Genee.

I asked Mlle. Dazie how she came to hit upon the idea of presenting Pantaloon in vaudeville.

"I endeavored for eight years to secure the Barrie fantasy without success, but each succeeding season I tried all over again. I saw Pauline Chase as Columbine in London—Pantaloon was then a curtain-raiser just as it was when first given in this country—but it fascinated me.

"My attempts to secure the piece were in vain until last Summer, when Mr. Al. Hayman told me I could obtain it. Perhaps it was best that I was forced to wait—for vaudeville might not have been prepared to receive it seven or eight years ago."

Last Summer Dazie surprised the stage by joining a New York stock company. "It was to find out whether I could speak lines," she explained to me, "I wanted to develop some dramatic ability, but I simply couldn't keep up with the pace of stock work. Between matinee and evening performances and the necessary rehearsals for the next production, every moment of my time was occupied—and I found myself neglecting my dancing.

"I practise regularly two hours a day," continued the dancer. "Dancing does not tire me—for I love it, and it is my only joy. During my dancing season, I walk very little but, when I am resting from stage work, I take long walks. I believe in exercise but, as it tires my muscles for dancing, my walks have to be eliminated. Weary muscles simply won't respond to dancing."

The recent accident suffered by Pavlowa shows the daily danger of the toe dancer. "When I heard the first exaggerated story of Pavlowa's injury I was upset dreadfully, for I knew just what it meant. If there was nothing wrong with the stage floor, a quick turn upon her toes may have caused it all. But stage floors are always dangerous, for in many cases they are uneven and rough and the flooring has been cut up to fit the requirements of tank and other acts. Toe dancing is always hazardous."

Mlle. Dazie was delighted with her tour of the Orpheum Circuit. "The theaters are splendid," she said, "and the whole experience was a wonderful one. The Coast playgoers are famous letter writers and I used to get notes from people everywhere about Pantaloon and my dancing work. People in the country, who never saw me on the stage, used to send letters. It was very interesting, indeed."

The little dancer is enthusiastic over her New York reception at the Palace. "I was nervous, terribly nervous," explained Mlle. Dazie, "but when they called me before the curtain so many times it just overwhelmed me." Indeed, it was on Monday that Dazie, repeatedly called before the curtain, shyly stepped to the footlights. She just managed to say, "Thank you!" when she burst into tears. So theatergoers will believe her, when she says that she never will forget her gratitude to New York audiences.

Mlle. Dazie has just one ambition. "I want to be the star of a play in which I can interpret a dancing role. That is my dream for a future some day."

STARS FOR PALACE

Arnold Daly, Douglas Fairbanks, Joseph Santley, and Other Headliners for Spring Bills

The Palace Theater has established an unprecedented record in the presentation of stars—both of the variety and legitimate stages—this season. During the Spring the Winter's record will, however, probably be broken, as many important bookings are already outlined.

During the week of April 6 the Gertrude Hoffman revue will play its second week. Mercedes will also be a feature.

April 13 will find a stellar bill, including Mr. and Mrs. Carter de Haven, Arnold Daly in a new playlet, Belle Story and Nat M. Wills.

Jose Collins and Frank Keenan and company will divide headline honors on April 20.

Taylor Granville will bring The System to the Palace on April 27. Joan Sawyer will play a return engagement with John Jarrott, while Andrew Mack and Bickel and Watson will be prominent on the bill.

The headliner for May 4 is still undecided, but May 11 will find Joseph Santley, star of When Dreams Come True, at the Palace. Billy Gould and Belle Ashlyn, fresh from a tour of the Orpheum circuit, will be present.

May 18 will bring Douglas Fairbanks in his new wireless sketch. Other important vaudeville announcements for the Palace are pending.

ALICE LLOYD BOOKED

English Comedienne Being Given a Route by United—Opens This Month

Alice Lloyd, who has been on tour at the head of her own company, is returning to vaudeville. The United Booking Offices are now laying out a route for her.

Miss Lloyd will offer her original act which she brought from England, and will open this month.

COMING HEADLINERS

Week of April 6.—Palace, Gertrude Hoffman revue (second week); Mercedes; Colonial, Fox and Dolly, *The Red Heads*; Alhambra, Sallie Fisher, Sam and Kitty Morton, Mr. and Mrs. Carter de Haven, Hermine Shone and company; Bronx, Albert Perry and company, Joan Sawyer and John Jarrott; Victoria, Elinore and Williams, Mae West, Primrose and Dockstader's Minstrels; Orpheum, Kirksmith Sisters, Vinton and "Buster," Orford's Elephants; Bushwick, Jack Wilson Trio.

Week of April 13.—Palace, Mr. and Mrs. Carter de Haven, Arnold Daly, Belle Story, Nat M. Wills; Colonial, Josephine Dunfee; Victoria, Fox and Dolly, Kathleen Clifford, Sophie Tucker, Winona Winter, Grace Van Studdiford; Alhambra, Gertrude Hoffman and revue; Bronx, Cecelia Wright; McWatters and Tyson, Joe Welch; Bushwick, Bertha Kalich and company; Orpheum, Joan Sawyer and John Jarrott, Mrs. Gene Hughes and company, Sam and Kitty Morton, Clara Morton, Morton and Glass.

"BIG TIME" SEARCHING GLOBE FOR NOTABLE STARS

Vaudeville Wants Maude Adams—Wilde's "Florentine Tragedy" for Two-a-Day—Irish Players Coming

By Walter J. Kingsley.

Gertrude Hoffman hung up record figures for her week at the Orpheum Theater. Over at the Bushwick, Bert Williams, likewise, set a new record.

Alice Lloyd will return to vaudeville. She will do the act which she originally brought from England.

Margaret Anglin is mentioned as a possible headliner in Keith vaudeville. The tremendous success scored by William Faversham in The Squaw Man has led Miss Anglin to contemplate the two-a-day very seriously. Viola Allen is another possibility for a short tour.

At the Palace, last week, William Faversham established a new record for a male headliner. His little tabloid version of The Squaw Man packed the big house at every performance. His engagement proved that, after all, the public want the best, and will support it. Many wiseacres predicted that Faversham would be too highbrow for vaudeville. The answer is that the booking magnates are pleading with "Favvy" to extend his tour and to book up next season solid. On the personal side, Mr. Faversham has won the enthusiastic liking of every vaudeville attache who has come in contact with him. They swear by William Faversham in the Keith houses, and pray for his early return. Such is the reward of high breeding and perfect courtesy that is as natural to the man as breathing.

Miss Mary Nash will make her debut in vaudeville at the Colonial on April 20. She has an excellent sketch, and no less a player than Effingham Pinto will be her leading man. Miss Nash is a skilled artiste with a delightful method, and vaudeville will doubtless give her a hearty welcome.

It is rumored on the Rialto that Emma Carus will be seen in burlesque next year. It may be true; and, if it is, you may be certain that she is going to get important money. Her current vaudeville act has been conspicuously successful.

Charley Felike, of the Orpheum circuit, characterizes a certain sketch writer as a "lauser." We'll fall. What is a "lauser?"

Mae Murray's two weeks at the Palace have set her up at the top. She is quite the cleverest of all the great ballroom dancers, and the idle talk that the drummer got her encores is absurd. The dark drummer is unquestionably a genius at his trade, but Miss Murray would get the bows without him, whereas he would be overlooked without her. Miss Murray had no plugging or boosting. She "showed us something," as they say in baseball, and at all times her control was perfect. She has the faculty of appearing happy while dancing, whereas many of our swagger tango pets present drawn faces that would be quite appropriate in a torture chamber.

A new single is about to appear under the name of Lyndell Borrow. She got Lyndell from The Story of an African Farm, and Borrow from "Lavengro."

In the near future there will be tried out a dainty poetical sketch dealing with an episode in the life of Francois Villon.

Next season the Irish Players will be seen in vaudeville in one-act playlets by Synge, Lady Gregory, and William B. Yeats. It is believed that the superb artistry of these haunting little dramas of Irish life will appeal to the two-a-day audiences.

The U. B. O. has asked an expert dramatist to prepare Oscar Wilde's The Florentine Tragedy for vaudeville. This exquisitely beautiful drama poem will be given a worthy setting and a worthy cast. And if one producer can "get over" the great project in his mind, the theater next season will ring a laughing echo to Decameron.

"Big time" from now on will do greater and greater things. There will be no dramatist too great to write for vaudeville, and no musician too inspired to compose for the two-a-day. If Mr. Frohman does not put on Alice in Wonderland with Miss Maude Adams, the "big time" theaters will give her a route instanter. Negotiations are under way with stars of Europe and America that will make it possible to present, each week, in New York next year headliners of international celebrity.

Channing Pollock once wrote that all one needed to bring to a vaudeville theater was the price of a ticket. With Barrie, Sutro, Tolstoi, Royle, Gilbert being played in New York simultaneously, it would seem that Mr. Pollock's gibe no longer applied.

"THE BEAUTIES" ABROAD

Will Collins to Present Jesse Lasky Production in England—Cast Not Yet Chosen

Negotiations have been completed for the presentation of the Jesse Lasky offering, The Beauties, in England. Will Collins, who recently imported Lasky's The Red Heads, will make the British production.

The Red Heads has been favorably received, and the negotiations for The Beauties immediately followed. No one has yet been signed for the English cast of The Beauties.

Will Collins will also present Lasky's The Trained Nurses in England. Clark and Bergman will go over to play their original roles.

GERTRUDE COGHLAN WELL RECEIVED

SPRINGFIELD, ILL., March 31 (*Special*).—Gertrude Coghlan made her initial vaudeville appearance at the Majestic here, last week, in William Hodge's little play, A Lesson in Bridge. Miss Coghlan is supported by Frank Losee. The sketch pleased very much and was very well received. The stage settings and costumes are elaborate. ELMER L. TOMPKINS.

MISS MARLOTTE IN SKETCH

The Wardrobe Woman, Edgar Allan Woolf's comedy, in which Zelda Sears successfully appears, is in rehearsal, and will open shortly with Harriet Marlotte in the title-role.

Mr. Woolf has revised the playlet. Miss Marlotte was last seen in the eccentric role of the chaperon in Mon Desir, with Armand Kalis and Amelia Stone.

MISS CLIFFORD ILL, RESTS WEEK

Kathleen Clifford rested last week, suffering from a severe cold. This week she is playing at the Brooklyn Orpheum, and next Monday will bring her back to Broadway for a week at the Victoria.

LEROY AND MORAY ON ORPHEUM

Le Roy and Moray, comedy acrobats, have been booked for a tour of the Orpheum time by F. W. Stoker. They open on May 18 at Salt Lake City.

Le Roy and Moray appeared at the Victoria recently and were well received.

TO PRESENT "THE RAT"

Calvin Rische will shortly enter vaudeville in a one-act play, The Rat, by James Bennett. On August 1 he returns to The Divorce Question for his second season.

B. F. KEITH, DEAN OF AMERICAN VAUDEVILLE, DIES SUDDENLY

President of United Booking Offices Stricken at Palm Beach—Policies Will Be Continued

Benjamin Franklin Keith, president of the United Booking Offices and father of American vaudeville, died suddenly at the Breakers Hotel, Palm Beach, Fla., last Thursday, at midnight. Death was due to valvular heart trouble and came instantly. Mr. Keith was stopping at Palm Beach with his wife and A. Paul Keith, his son.

The funeral of Mr. Keith was held at the Newton Cemetery Chapel, Boston, on Monday afternoon. All theaters bearing Mr. Keith's name were closed until the evening performance. Altogether some four hundred theaters were dark at matinee time out of respect to the founder of Keith vaudeville.

Several private cars were chartered by Mr. Keith's associates and his employes in New York to make the trip to Boston for the funeral.

The death of Mr. Keith will in no way affect the business direction or the amusement policies of his great theatrical enterprises. With the foresight that marked his business strategy from the beginning of his career, he began some years ago to arrange for the perpetuation of his policies and the protection of his associates in business in the event of his demise. As a result, the great enterprises bearing his name will continue as at present under the direction of his only son, A. Paul Keith, and of his general manager, E. F. Albee, who have been associated with Keith vaudeville from its inception. All the B. F. Keith enterprises of every kind and description were transferred by him to his son and Mr. Albee a few months ago. As far back as 1906 Mr. Keith withdrew from the personal supervision of the bookings for his theaters and turned the entire burden of selecting the programmes over to trusted lieutenants, who he felt understood his theories of vaudeville entertainment as well as he himself. He saw to it that his ideals were maintained and thus secured the permanence of Keith vaudeville in the world of variety.

Five years ago he began to withdraw from the personal control of his business affairs and turned the direction of his interests over to A. Paul Keith and E. F. Albee. For the past three years they have been in full direction of the numerous Keith properties which he built up through thirty years of creative endeavor. In his last months he kept his attorney, Maurice Goodman, with him at Miami, Fla., and perfected every legal detail for the governance of his estate and the continuance of his policies far into the future.

Mr. Keith was born at Hillsboro Bridge, N. H., Jan. 26, 1846, son of Samuel C. and Rhoda S. (Gerould) Keith, of Scotch descent. He began his struggle with the world at the early age of seven on a Western Massachusetts farm, where he remained until he was eighteen, meanwhile acquiring his education in the district school and the village academy. When he was seventeen years old he attended a country circus and, coming to it fresh from the secluded farm, was greatly impressed thereby. At length, the time came when his farm life ended and he found himself insensibly drawn toward the entertainment business. He was first connected with Bunnell's Museum in New York, next with Barnum, and later with Doris and Forepaugh. Meanwhile, he added to his experience by taking small shows on the road, on three consecutive occasions returning home with his finances completely exhausted. His real career as a showman began in 1883, when in company with Colonel William Austin he opened a popular-price show in a hall in Boston.

"My only attraction," said Mr. Keith, "was Baby Alice, a midget, that, at the age of three months, weighed but one and one-half pounds, but I installed a small stage in the rear of our room and secured several acts from the variety theaters, with the understanding that all vulgar or suggestive language was to be cut out of every act."

Mr. Keith advanced steadily. The master brain and master hand to conceive and execute the innumerable details of this vast superstructure of vaudeville have been inspired by a character involving courage, determination, perseverance, and an inflexible purpose never to accept failure. Much of his success is due to his conscientiousness in the selection of refined entertainment. Under his fostering care and original methods the once despised vaudeville has risen to a high rank in the estimation of the best class of theatergoers, and Mr. Keith's influence has been felt in the profession, not only throughout the United States, but in Europe as well. Mr. Keith was twice married; first in 1873 to Mary Catherine, daughter of Charles Branley, of Providence, R. I. She died in 1910, leaving one son, Andrew Paul Keith, who is associated with his father in the theatrical business, and he was married again Oct. 29, 1913, to Ethel Bird, a daughter of Plympton B. Chase, of Akron, O., and Washington, D. C. Mr. Keith had traveled extensively both abroad and in his native country, and was well versed on national affairs throughout the world. He was a patron of art and music, and contributed liberally to the support of such institutions in his home city designed for the encouragement of education of the masses in art and music.

Mazo Photo, Indianapolis.

SAM AND KITTY MORTON.

Variety Favorites for Years—Now Offering "Back to Where They Started."

TOUR OF WEST INDIES

Stafford Pemberton to Head His Own Company in Antilles and South America

Stafford Pemberton, the classic dancer now appearing in the Gertrude Hoffman revue, may shortly tour the West Indies and South America at the head of his own company.

Immediately following the season of the Hoffman revue in vaudeville, Mr. Pemberton will depart for Europe. A wealthy Chicago backer is interested in Mr. Pemberton, and it is likely that the South American and West Indies tour will immediately follow.

DEAL COMPLETED

Marcus Loew Buys Interests of Sullivan and Considine Circuit

Marcus Loew has purchased the interests of the Sullivan and Considine vaudeville circuit. The deal was completed at the Hotel Baltimore, Kansas City, Mo., on Thursday. According to reports, Mr. Loew agreed to pay $1,500,000 for the good-will of the selling company, and the entire price to be paid will approximate between $3,000,000 and $3,000,000. Mr. Loew is to take control of his newly acquired holdings about August 1.

Three groups of interests participated in the negotiations. John W. Considine, the active head of the Sullivan and Considine circuit, had with him his general manager, Fred Lincoln, of Chicago; C. A. Harrison, of Seattle, and H. C. Robertson, of Seattle. Considine's private secretary, O. I. Wise, of San Francisco, general counsel for the circuit, and M. Oppenheimer, of Spokane, a capitalist heavily interested in the theaters.

Marcus Loew had with him Aaron Jones, of Chicago, theatrical man; John B. Ludvigh, of New York, his general counsel, and Morris Kohn, of New York.

The third interest, that of the late T. D. Sullivan, was represented by his brother, Patrick H. Sullivan, and half-brother, Larry Mulligan, together with their attorney, Emanuel Blumenstein, all of New York.

NORWORTH FOR INTERSTATE

Jack Norworth contemplates playing some Interstate time, booked by John B. Simon, of Chicago.

DEARTH OF PLAYLETS

Adelaide Thurston, Alice Fisher and Other Players Searching for Satisfactory Sketches

The lack of good playlets for vaudeville seems to have never been more marked than at the present moment.

Adelaide Thurston, well known as a star on the road, is searching for a satisfactory vehicle.

Alice Fisher is trying to find a suitable sketch. Nina Morris and other stars are in quest of the right kind of vehicle.

MAY RETURN TO STAGE

Carrie De Mar Offered $2,000 to Appear at Opening of Atlantic City Garden Theater

Carrie De Mar, who has been in retirement for nearly two years, may return to vaudeville.

Miss De Mar has been offered $2,000 to appear in Atlantic City at the opening of the new Garden Theater. The comedienne has not yet decided whether or not to accept the offer. Miss De Mar established a vaudeville box-office record in Atlantic City, and the record has stood for five years.

MISS NASH'S SKETCH OPENS

Mary Nash is appearing in her new vaudeville playlet, The Watch Dog, by Reta Wejman, in Wilmington this week.

Miss Nash comes to the Colonial on April 20. Effingham Pinto is leading man in the sketch.

PLAYER STRUCK BY AUTOMOBILE

DENVER, March 31.—(*Special*).—Guy Weadick, a vaudeville player of Winnipeg, Canada, was struck by an automobile on March 20 and painfully injured.

FREDERICK D. ANDERSON.

SKATERS GET TWENTY WEEKS

McLellan and Carson, offering a novelty skating act, have been booked for twenty weeks next season by F. W. Stoker.

SHADOWGRAPHISTS FOR NEW YORK

Mr. and Mrs. Gordon Wilde open in their comedy shadowgraph act in New York in September, booked by F. W. Stoker.

JOHN HEYWOOD — FIRST ENGLISH SKETCH WRITER

By EDGAR ALLAN WOOLF

THE comedy "sketch" which is regarded to-day as a relatively unimportant offshoot of the drama is, in reality, the connecting link between the morality play of the fifteenth century and all modern English comedy.

In the first days of the reign of Henry VIII., a form of dramatic literature known as "Dialogues" became popular at court banquets and royal entertainments. Scarcely dramatic, they, nevertheless, contained an element of characterization, and are, therefore, important as being a step in advance of the morality play, in which the characters were merely personified abstractions. Into these Dialogues soon the element of action entered, and many little comedies, known as Interludes, were produced to fill up the pauses at banquets in the houses of the great. The most famous of these "sketches" (for such they are) were written by John Heywood, a man whose genius effected the transition from the stiff, tedious morality play to the modern comedy of human types. He combined in an easy and amusing dramatic action, clearly marked and contrasted beings of ordinary human life; and it may be truthfully said that the first English "sketch-writer" was, in reality, the father of English comedy.

Heywood's knowledge of the drama was gained through his position as trainer of the boy players and conductor of their performances. Soon he became the writer of the pieces for them; and it is interesting to note after the passing of almost four centuries how immortal are some of the ideas dear to farce. For instance, in The Mery Play between Johan the Husbande, Tyb the Wife and Syr Jhon the Priest, there is a humorous scene in which Tyb, who is suspected by Johan, her husband, of questionable conduct with the parish priest, not only fails to satisfy the distressed husband's doubt of mind, but even commands him to hand over to the parish priest his own piece of pie. This is probably the first instance wherein food is used as a comedy implement of torture.

"The Four P's" is the most famous of Heywood's interludes; and is not only extremely entertaining as a satire, but contains quite a little moral of its own. In fact, Heywood possessed, in a marvelously developed degree, the art of driving home a serious purpose through the instrument of comedy.

From the Heywood Interludes or Sketches to the first English comedy, Ralph Roister Doister, is but a step; in fact, there are many lines in the longer comedy that seem to be borrowed intact from Heywood. The plot of Ralph Roister Doister was taken by the author, Nicholas Udall, from Plautus; and it is not until the production of Gammer Gurton's Needle, at a Cambridge college hall, that we meet with a comedy that seems to be entirely of original invention. By this time the development of English comedy was well under way. The dramatists now had developed a medium of expression wherein the association of marked characters, often of a typical kind, with complicated and interesting plots (sometimes borrowed from Plautus and Terence, and sometimes from the Italian farces), pointed in the direction of comedies of incident, as well as comedies of character. This was the situation at the dawn of the golden Elizabethan age. Lyly, Kyd, Nash, Green, Marlowe and Shakespeare himself might never have written the great plays they did had Heywood never lived. And he was only a "sketch writer!"

The Perils of Pauline

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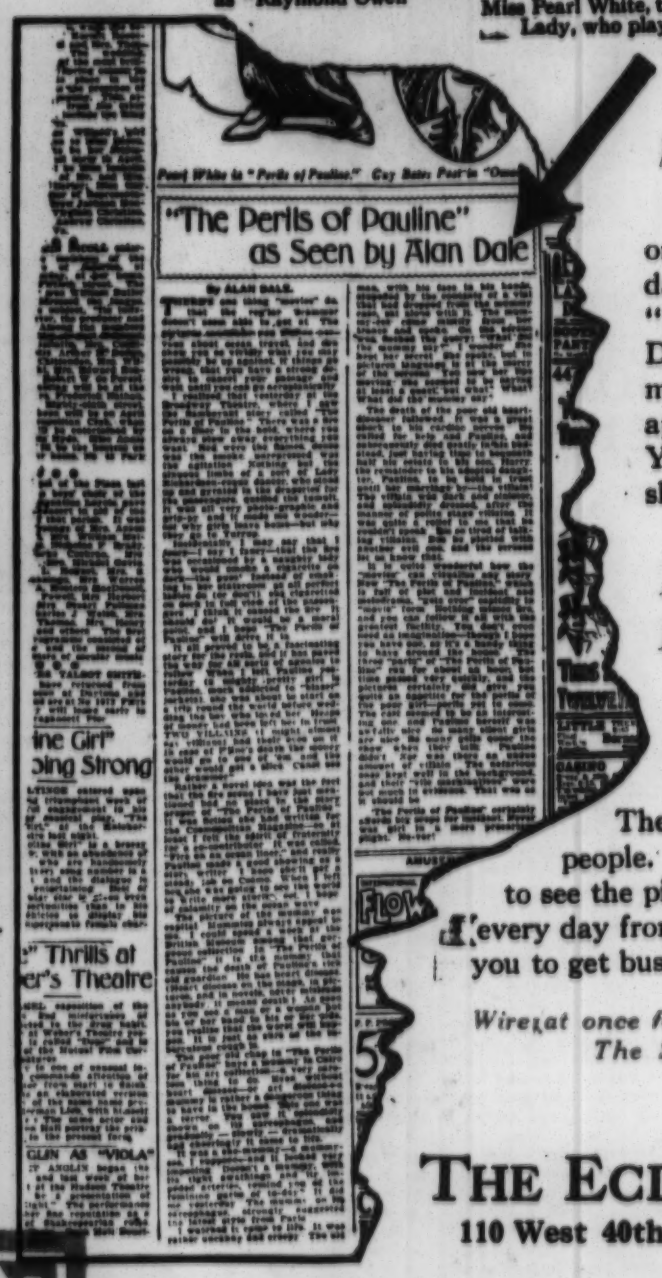

Here is what Alan Dale the famous Dramatic Critic says—

Everybody knows Alan Dale and his position as one of the most famous Dramatic Critics of the present day. For the first time in history he reviewed a "Moving Picture" and placed his review on the Dramatic Page. Do you want any better endorsement than this for the Perils of Pauline? His review appeared in one of the largest Morning Papers in New York City the day after the first episode was first shown.

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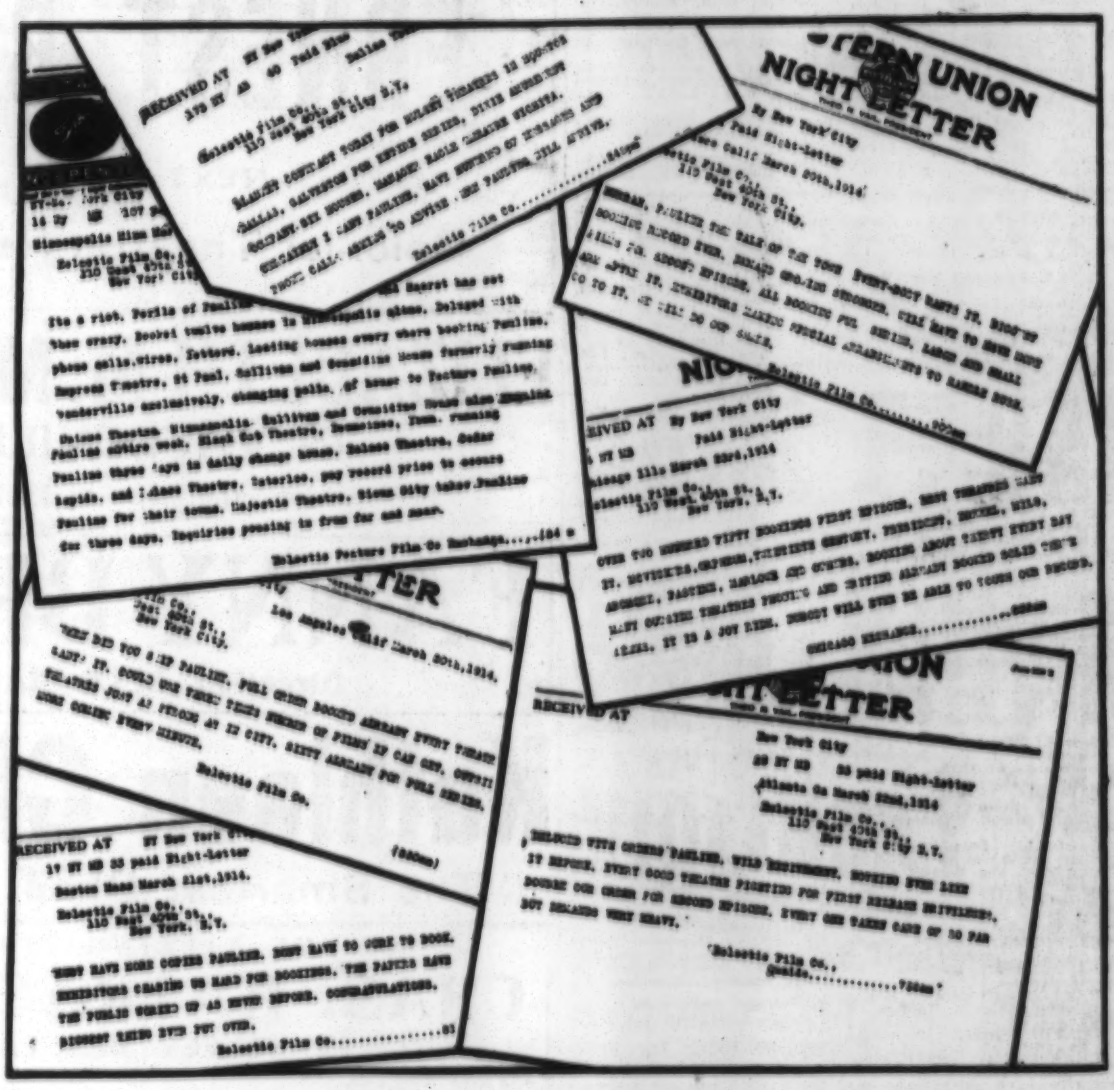
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MUST GUARD EVERY MINUTE.
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ARCADIA, PANTAGES, KARLOWE AND OTHERS. BOOKING ABOUT TWENTY FIVE DAY
NOT OUTSIDE THEATRES PEOPLE AND CITIES ALREADY BOOKED SOLID THEY
CALL IT IS A JOY RIDE. BIGGEST WILL EVER BE ABLE TO TURN OUR HEADS.
CHICAGO EXCHANGE.....9:56am
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VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ADAMS, Mabel, Co.: Sherman Grand, Calgary, 1. 2: Empire, Edmonton, 3. 4.

AHEARN, Charles, Troupe: Keith's, Boston: Orph., Montreal, 6-11. Shea's, Buffalo, 13-15.

ALEXANDER and Lenan: Shea's, Buffalo: Shea's, Toronto, 6-11.

ALEXANDER Brothers: Shea's, Buffalo: Shea's, Toronto, 6-11: Keith's, Boston, 13-15.

ALEX, Three: Colonial, Norfolk, Va.: Temple, Hamilton, Can., 13-15.

ALFREDS, Two: Columbia, St. Louis: Mat., Milwaukee, 6-11.

ALLEN, Minnie: Orph., B'klyn: Colonial, N.Y.C., 6-11.

AMELIA Brothers: Orph., Lincoln: Orph., Kansas City, 6-11.

AMERICAN Dancers: Keith's: Wash., 6-11.

ANGER, Lou: Orph., St. Paul: Orph., Omaha, 6-11.

APDALE'S Circus: Poli's, Hartford: Keith's, Prov., 6-11.

ARDATH Co.: Keith's, Prov., 6-11.

ARMSTRONG and Clark: Orph., Knoxville: Lyric, Richmond, 6-11: Keith's, Phila., 13-15.

ARMSTRONG and Ford: Orph., Los Angeles.

ARTHURS, Three: Keith's, Lowell, Mass.: Maryland, Balto., 6-11.

ASAHI Jane: Orph., Jacksonville: Orph., Savannah, 6-8: Orph., Charleston, 9-11.

ASHLEY and Caulfield: Dominion, Ottawa, Can.: Orph., Montreal, 6-11.

ASHMUSEN, Henry W.: Victoria, N.Y.C.

AVON Comedy Four: Victoria, N.Y.C.: Orph., B'klyn, 6-11: Penn, Phila., 13-15.

AXTELLE, Hoskins: Shea's, Toronto.

BAGBY, Sergeant: Orph., Winnipeg: Orph., Regina, 6-8: Sherman Grand, Calgary, 9. 10: Empire, Edmonton, 11. 12.

BAKER, Belle: Hipp., Cleveland: Grand, Syracuse, 6-11.

BALL and West: Temple, Hamilton, Can.: Lyric, Richmond, 13-15.

BANKOFF and Girlie: Keith's, Wash.: Orph., B'klyn, 6-11: Alhambra, N.Y.C., 13-15.

BARBOUR, Nina: Orph., Duluth: Orph., St. Paul, 6-11.

BARKER, Ethel May: Keith's, Toledo, 6-11: Hipp., Cleveland, 13-15.

BARNARD, Sophye: Orph., St. Paul: Orph., Omaha, 6-11.

BARNES, Gertrude: Orph., Salt Lake City, 6-11.

BARNES, Stuart: Forsythe, Atlanta, 13-15.

BARROWS and Milo: Orph., Sioux City, 13., 6-11.

BARRY, Lydia: Keith's, Cincl.: Empire, Chas., 6-11.

BARRY, Mr. and Mrs. Jimmy: Keith's, Columbus: Hipp., Cleveland, 6-11: Forsythe, Atlanta, 13-15.

BARTHOLDI'S Birds: Orph., Savannah, 30-1: Orph., Charleston, 2-4: Orph., Knoxville, 6-11, Lyric, Richmond, 13-15.

BARTO and Clark: Keith's, Boston.

BARTON, Sam: Orph., Stockton, 1. 2: Orph., San Jose, 3. 4: Orph., Los Angeles, 6-11.

BARTOS, Three: Orph., Memphis.

BATES, Blanche: Keith's, Cincl.

BEAUMONT and Arnold: Keith's, Columbus.

"BEAUTIES, The": Bushwick, B'klyn: Keith's, Boston, 6-11.

"BEAUTY Is Only Skin Deep": Orph., Memphis: Orph., New Orleans, 6-11.

BELL Family: Shubert's, Utica, N.Y.

BERGERE, Valerie, Co.: Orph., Memphis, 6-11.

BERNARD, Sam, Jr., Co.: Poli's, Hartford, 6-11: Poli's, Springfield, 13-15.

BERRA, Mabel: Poli's, Springfield, Mass., 6-11.

BERRENS, The: Orph., Winnipeg: Orph., Regina, 6-8: Sherman Grand, Calgary, 9. 10: Empire, Edmonton, 11. 12.

BEYER and Brother: Orph., New Orleans.

BICKEL and Watson: Maj., Milwaukee, 6-11.

BIG City Four: Bushwick, B'klyn: Keith's, Wash., 13-15.

BILLY, Little: Colonial, N.Y.C.

BINNS and Burt: Forsythe, Atlanta: Orph., Birmingham, 6-11: Bijou, Mobile, 13-15.

BINNS, Binns and Binns: Orph., Salt Lake City, 6-11.

BISPHAM, David: Orph., Portland, Ore.

BISON City Four: Temple, Hamilton, Can.: Dominion, Ottawa, 6-11.

BLACK and White: Orph., B'klyn: Alhambra, N.Y.C., 6-11: Colonial, N.Y.C., 13-15.

BLANCHE, Belle: Temple, Detroit: Temple, Rochester, 6-11.

BLESSINGS, The: Orph., Frisco: Orph., Oakland, 6-11.

BOHEMIANS, Three: Shea's, Buffalo: Shea's, Toronto, 6-11.

BOUDINI Brothers: Colonial, Erie, Pa.

BOWERS, Fred: Keith's, Columbus: Grand, Syracuse, 13-15.

BOWMAN Brothers: Poli's, Scranton, Pa., 13-15.

BRACKS, Seven: Keith's, Columbus: Colonial, N.Y.C., 6-11.

BRADS, The: Palace, N.Y.C.: Bushwick, B'klyn, 13-15.

BRENNEN, Dorothy: Dominion, Ottawa, Can., 6-11.

BRICE, Fannie: Alhambra, N.Y.C.: Temple, Detroit, 13-15.

BRIERRE and King: Poli's, Hartford, 6-11.

BRONSON and Baldwin: Orph., Omaha: Orph., Minneapolis, 6-11.

BROOKS and Bowen: Temple, Hamilton, Can.: Orph., Montreal, 6-11: Shubert's, Utica, N.Y., 13-15.

BROWN, Harris and Brown: Colonial, Erie, Pa.

BRYAN and Banner: Orph., Minneapolis.

BUCKLEY'S Animals: Orph., Knoxville: Colonial, Norfolk, 6-11: Lyric, Richmond, 13-15.

BURKE, John and Mae: Penn, Phila.: Maj., Chas., 6-11.

BURKHART and White: Keith's, Indianapolis, 13-15.

BURLEY and Burley: Keith's, Prov.: Poli's, Springfield, 6-11: Grand, Phila., 13-15.

BURNHAM and Irwin: Orph., Montreal, 13-15.

BURNS and Fulton: Keith's, Phila.: Poli's, Scranton, 13-15.

BURNS and Kissen: Shubert's, Utica, N.Y.: Grand, Syracuse, 6-11.

BURNS, Kilmar and Grady: Orph., Frisco: Orph., Oakland, 6-11.

BYAL and Earle: Orph., Knoxville: Lyric, Richmond, 6-11: Keith's, Columbus, 13-15.

CABARET Three: Grand, Pittsburg: Hipp., Cleveland, 6-11: Keith's, Cincl., 13-15.

CAMERON and O'Connor: Orph., Stockton, 1. 2: Orph., San Jose, 3. 4: Orph., Los Angeles, 6-11.

CANARYLL and Walker: Lyric, Birmingham: Keith's, Phila., 6-11.

CAPTAINE Riddle: Orph., Salt Lake City, 6-11.

CARLTONS, The: Colonial, N.Y.C.

CARLYLE and Romer: Orph., Stockton, 1. 2: Orph., San Jose, 3. 4: Orph., Los Angeles, 6-11.

CARRERA, Lisna: Palace, Chas.: Keith's, Indianapolis, 6-11: Grand, Pittsburgh, 13-15.

CARRILLO, Leo: Orph., Lincoln: Orph., Sioux City, 6-11.

CARTMEL and Harris: Columbia, Grand Rapids: Maj., Chas., 6-11.

CATALANE and Denny: Orph., Frisco, 6-11.

CAUPOLICAN, Chief: Shea's, Toronto: Temple, Detroit, 6-11: Temple, Rochester, 13-15.

"CELLULOID Sara": Shea's, Buffalo: Shea's, Toronto, 6-11.

CERVE: Orph., Harrisburg, Pa., 6-11.

CHERBERT'S Manchurians: Orph., Frisco, 6-11.

CHIP and Marble: Lyric, Birmingham: Orph., Knoxville, 6-11: Lyric, Richmond, 13-15.

CLARK and Hamilton: Shea's, Toronto: Victoria, N.Y.C., 13-15.

CLARK and Verdi: Grand, Syracuse: Palace, Chas., 6-11: Hipp., Cleveland, 13-15.

CLAUDIUS and Scarlet: Shubert's, Utica: Temple, Detroit, 6-11: Temple, Rochester, 13-15.

CLAYTON, Bessie: Orph., Los Angeles.

CLIFF, Laddie: Maj., Chas.: Columbia, St. Louis, 6-11.

CLIFFORD, Kathleen: Orph., B'klyn: Victoria, N.Y.C., 6-11.

CLINE, Maggie: Keith's, Wash.

COLE and Denahy: Maj., Milwaukee.

COOGHLAN, Gertrude, Co.: Maj., Chas.

COLLEGIANS, Three: Orph., New Orleans.

COLLINS and Hart: Orph., Los Angeles.

COLLINS, Milt: Victoria, N.Y.C., 13-15.

"COLONIAL Days": Columbia, Grand Rapids.

CONCHAS, Paul: Columbia, St. Louis: Palace, Chas., 6-11.

CONLEY and Webb: Orph., Des Moines: Orph., Sioux City, 6-11.

CONLIN, Ray: Palace, Balto.: Maj., Chas., 6-11.

CONROY and Models: Maj., Milwaukee.

CONSUL and Betty: Alhambra, N.Y.C.: Keith's, Phila., 6-11: Keith's, Wash., 13-15.

COOPER and May: Victoria, N.Y.C.

COOPER and Robinson: Shea's, Buffalo: Shea's, Toronto, 6-11.

COOPER, Joe and Lew: Poli's, Hartford: Poli's, Scranton, 6-11: Grand, Pittsburgh, 13-15.

CORBELLI and Gillette: Maj., Chas.

CORWIN, R. M. H.: Victoria, N.Y.C.

COUNTISS, Catherine, Co.: Maj., Ft. Worth, Tex., 6-11: Maj., Dallas, 13-15.

COX, Ray: Lyric, Richmond: Forsythe, Atlanta, 6-11: Lyric, Birmingham, 13-15.

CRAIG, Marietta, Co.: Orph., Spokane, Wash., 28-3: Empress, Seattle, 5-10.

CREIGHTON, Bertha, Co.: Garrick, Wilmington, Del.

CRESSY and Dayne: Shea's, Toronto: Orph., Montreal, 6-11.

CRONIN, Morris, Co.: Orph., B'klyn: Keith's, Phila., 6-11.

CROSS and Josephine: Hipp., Cleveland: Keith's, Indianapolis, 6-11: Keith's, Cincl., 13-15.

CROUCH and Welch: Orph., Vancouver: Orph., Seattle, 6-11.

CULLEN, James H.: Orph., Des Moines: Orph., Duluth, 6-11.

CUNNINGHAM and Marion: Alhambra, Paris, France, 6-May 3.

CURTIS, Julia: Poli's, Hartford, 13-15.

CURZON Sisters: Victoria, N.Y.C., 6-11.

DAGWELL Sisters: Columbia, St. Louis, 6-11.

DAILEY, Robert, Co.: Orph., Mobile: Colonial, Norfolk, 6-11: Lyric, Richmond, 13-15.

DALY, Tex: Maj., Chas., 6-11.

DAMERAL, Geo., Co.: Orph., Salt Lake City: Orph., Denver, 6-11.

DAMOND, Eugene: Orph., Vancouver, 6-11.

DARRELL and Conway: Orph., B'klyn: Bronx, N.Y.C., 6-11: Alhambra, N.Y.C., 13-15.

DARROW, Mr. and Mrs.: Maryland, Balto., 13-15.

DAVIS Family: Poli's, Hartford, 6-11: Poli's, Springfield, 13-15.

DAVIS, Mac.: Keith's, Boston, 13-15.

DEAGON, Arthur: Orph., Knoxville: Forsythe, Atlanta, 6-11: Lyric, Birmingham, 13-15.

DE CARDOVER, Davidson: Orph., Harrisburg, Pa.

DE COE, Harry: Poli's, Scranton: Lyric, Birmingham, 6-11: Forsythe, Atlanta, 13-15.

DEELEY, Ben, Co.: Orph., Portland, Ore.

DE GASCOGNE Cadets: Victoria, N.Y.C.: Bushwick, B'klyn, 13-15.

DE HAVEN, Mr. and Mrs. Carter: Colonial, N.Y.C.: Palace, N.Y.C., 6-11.

DE LISLE, Jusslinz: Orph., B'klyn, 6-11.

DE MAR, Grace: Poli's, Hartford, 6-11.

DEMAREST and Chabot: Orph., Salt Lake City: Orph., Denver, 6-11.

DERKIN'S Animals: Poli's, Springfield, 13-15.

DE SOHELL, Dorothy: Colonial, Norfolk.

DE SERRIS, Henrietta: Orph., Winnipeg: Orph., Regina, 6-8: Sherman Grand, Calgary, 9. 10: Empire, Edmonton, 11. 12.

DE VOIE Trio: Keith's, Indianapolis: Keith's, Louisville, 6-11.

DEVORA, Harper, Trio: Bronx, N.Y.C.: Keith's, Cincl., 13-15.

DE WITT, Burns and Torrence: Proctor's, Newark, N. J.: Bushwick, B'klyn, 6-11.

DIAMOND and Brennan: Keith's, Toledo: Maj., Milwaukee, 6-11.

DIAZ Monks: Bushwick, B'klyn, 6-11.

DICKINSON, Rube: Keith's, Phila.: Temple, Hamilton, Can., 6-11: Dominion, Ottawa, 13-15.

DOOLEY and Sayles: Orph., Denver: Orph., Lincoln, 6-11.

DORR, Marie: Palace, N.Y.C.: Keith's, Indianapolis, 6-11.

"DOUBLE Cross": Orph., Lincoln: Orph., Sioux City, 6-11.

DUFFY and Lorenz: Keith's, Boston, 6-11: Keith's, Phila., 13-15.

DUNFEE, Josephine: Orph., New Orleans: Colonial, N.Y.C., 13-15.

DU-FOR Brothers, Three: Keith's, Phila., 13-15.

DUNMORE, Evelyn: Bronx, N.Y.C., 6-11.

DUPREE and Dupree: Palace, Chas.: Grand, Syracuse, 13-15.

DUPREE, Fred: Poli's, New Haven: Orph., B'klyn, 6-11: Colonial, N.Y.C., 13-15.

DYER, Hubert, Co.: Temple, Rochester: Maryland, Balto., 6-11.

EDWARDS, Gus, Kid Kabaret: Alhambra, N.Y.C.: Shea's, Buffalo, 13-15.

EIS and French: Orph., Seattle: Orph., Portland, 6-11.

ELINORE and Williams: Orph., B'klyn: Victoria, N.Y.C., 6-11: Bronx, N.Y.C., 13-15.

ELLIS, Harry: Keith's, Louisville: Grand, Pittsburgh, 6-11.

EMPIRE Comedy Four: Keith's, Cincl., 6-11: Keith's, Louisville, 13-15.

ENTERTAINERS, Four: Orph., Allentown, Pa., 30-1: Orph.,

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ERNEST BALL
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Easton, 2-4; Victoria, N.Y. C., 6-18.
EQUILI Brothers: Temple, Detroit; Temple, Rochester, 6-11.
EGGOTTI Lilliputians: Lyric, Birmingham, 13-18.
ERNIE and Brule: Keith's, Cinti.; Grand, Pittsburgh, 6-11; Hipp., Cleveland, 13-18.
ERROLL, Bert: Orph., Montreal; Palace, Chgo., 6-11; Hipp., Cleveland, 13-18.
ERWIN and Connelly: Alhambra, N.Y.C.
EXPOSITION Four: Orph., Minneapolis, 6-11.
EUGENE, Carl: Orph., B'klyn; Alhambra, N.Y.C., 6-11.
FARBER Girls: Shea's, Toronto.
FARJEON, H. and G.: Orph., Savannah, 30-1; Orph., Charleston, 2-4; Orph., Knoxville, 6-11.
FATIMA: Bronx, N.Y.C.; Colonial, N.Y.C., 6-11.
FAVERSHAM, Wm.: Keith's, Phila.; Hipp., Cleveland, 6-11; Keith's, Cinti., 13-18.
FISHER and Green Co.: Keith's, Phila.; Keith's, Wash., 6-11; Victoria, N.Y. C., 13-18.
FISHER, Rud: Hipp., Cleveland; Colonial, Norfolk, 6-11; Shea's, Toronto, 13-18.
FISHER, Sally: Bushwick, B'klyn; Alhambra, N.Y.C., 6-11.
FITZGERALD, Mabel: Orph., Mobile, 6-11; Orph., Savannah, 13-15; Orph., Charleston, 16-18.
FITZGIBBON, Bert: Orph., Sioux City; Orph., St. Paul, 6-11.
FLANAGAN and Edwards: Bushwick, B'klyn; Marlyland, Balto., 13-18.
FLORO, Prince: Dominion, Ottawa, Can.; Orph., Montreal, 6-11; Temple, Hamilton, 13-18.
FOSTER and Lovett: Orph., Salt Lake City, 6-11.
FOX and Dolly: Shea's, Buffalo; Colonial, N.Y.C., 6-11; Victoria, N.Y.C., 13-18.
FOY, Eddie, and Family: Orph., Minneapolis; Orph., St. Paul, 6-11.
FRENYEAR, Mabel: Grand, Syracuse.
FRIGANZA, Trixie: Keith's, Boston; Keith's, Prov., 6-11; Keith's, Wash., 13-18.
FROSINI: Colonial, N.Y.C., 6-11; Bronx, N.Y.C., 13-18.
GABRIEL, Master Co.: Sherman Grand, Calgary, 1, 2; Empire, Edmonton, 3, 4.
GALLAGHER and Carlin: Maj., Chgo.
GALLOWAY, Louise, Co.: Orph., B'klyn; Keith's, Boston, 6-11; Maryland, Balto., 13-18.
GANNON, Helen: Orph., Des Moines; Orph., Kansas City, 6-11.
GARDINER, Jack: Proctor's, Newark, N. J.; Grand, Syracuse, 13-18.
GARDNER, Three: Maj., Chgo.; Maj., Milwaukee, 6-11.
GASCOIGNE, Cleo: Keith's, Wash.
GEORGE, Edwin: Shubert's, Utica, N. Y.
GEORGETTE: Keith's, Prov.
GERMAINE, Herbert, Trio: Poli's, New Haven; Poli's, Springfield, 6-11.
GIEGER, John: Hipp., Cleveland; Orph., London, Can., 6-11.
GILFOIL, Harry: Orph., Seattle; Orph., Portland, 6-11.
GILLETTE'S Animals: Orph., Oakland; Orph., Sacramento, 6-8; Orph., Stockton, 9, 10; Orph., San Jose, 11, 12.
GILLINGWATER, Claude, Co.: Keith's, Prov.
GIRARD and West: Poli's, Scranton; Temple, Hamilton, Can., 6-11; Dominion, Ottawa, 13-18.
"GIRL from Milwaukee": Maj., Milwaukee, 6-11.
GOLDEN, Claude: Temple, Detroit; Temple, Rochester, 6-11; Keith's, Phila., 13-18.
GOLDIN, Horace, Co.: Orph., St. Paul; Maj., Chgo., 6-11.
GOLDSMITH and Hoppe: Keith's, Prov.
GOLEMAN'S Animals: Orph., Denver.
GORDEN, Paul: Orph., Kansas City, 6-11.
GORDON and Kinley: Poli's, Hartford.
GORDON and Rice: Shea's, Buffalo; Shea's, Toronto, 6-11; Temple, Detroit, 13-18.
GORDONE, Robbie: Colonial, Norfolk, Va., 6-11.
GOULD and Ashlyn: Temple, Detroit, 6-11; Temple, Rochester, 13-18.
GRANVILLE, Taylor, Co.: Forsythe, Atlanta; Orph., Birmingham, 6-11; Orph., Knoxville, 13-18.
GRAPEWIN, Charles: Keith's, Phila., 6-11; Colonial, Norfolk, 13-18.
GRAY Trio: Orph., Knoxville; Lyric, Richmond, 13-18.
GRAZERS, The: Victoria, N.Y. C.; Shubert's, Utica, N. Y., 6-11.
"GREEN Beetle": Keith's, Cinti., 6-11; Keith's, Indianapolis, 13-18.
GREEN, Ethel: Bronx, N.Y.C.; Temple, Hamilton, Can., 6-11; Dominion, Ottawa, 13-18.
GRIFFIN, Gerald: Brighton, Eng.; Cardiff, 6-11; Southsea, 20-25.
GUERRO and Carmen: Keith's, Lowell, Mass., 6-11; Grand, Syracuse, 13-18.
HAINES, Robert T.: Orph., Winnipeg, 6-11.
HAL and Francis: Bushwick, B'klyn; Poli's, Springfield, 6-11.
HANDERS and Millias: Keith's, Boston.
HANLON, Bert: Orph., Jacksonville; Orph., Knoxville, 6-11.
HARNED, Virginia: Maryland, Balto.; Keith's, Wash., 6-11; Keith's, Phila., 13-18.
HART, Marie and Billy: Keith's, Toledo; Colonial, Erie, Pa., 6-18.
HART, Louis: Orph., Salt Lake City, 6-11.
HARTLEY'S Wonders: Orph., Frisco; Orph., Oakland, 6-11.
HARVEYS, Four: Maryland, Balto.
HASSMANS: Grand, Syracuse, 6-11; Dominion, Ottawa, Can., 13-18.
HAWKINS, Lew: Keith's, Louisville; Keith's, Cinti., 6-11; Keith's, Louisville, 13-18.
HAYES, Ed.: Keith's, Wash.; Victoria, N.Y.C., 13-18.
HAZARD, Jack: Orph., Memphis; Orph., New Orleans, 6-11.
HEATH and Millership: Alhambra, N.Y.C.; Keith's, Wash., 6-11; Poli's, Hartford, 13-18.
HELD, Anna: Orph., B'klyn; Grand, Pittsburgh, 6-11; Maryland, Balto., 13-18.
HENDLER, Herschell: Orph., Harrisburg, Pa., 6-11.
HENNINGS, John and Winnie: Poli's, Springfield, 13-18.
HENRY and Francis: Keith's, Boston, 13-18.
HERLEIN, Lillian: Orph., Minneapolis; Orph., Sioux City, 6-11.
HERMAN, Dr.: Orph., Denver; Orph., Lincoln, 6-11.
HERRMAN, Adelaide: Alhambra, N.Y.C.; Orph., B'klyn, 6-11.
HESS Sisters: Orph., St. Paul; Orph., Lincoln, 6-11.
HICKEY Brothers: Keith's, Boston, 6-11.
HILDEBRAND, Frank: Sherman Grand, Calgary, 1, 2; Empire, Edmonton, 3, 4.
HILL and Whittaker: Columbia, Grand Rapids.
HINES and Fox: Keith's, Wash.; Bushwick, B'klyn, 6-11.
HOCKENY Co.: Orph., Los Angeles, 30-11.
HOEY and Lee: Bronx, N.Y.C.; Temple, Detroit, 13-18.
HOFFMAN, Gertrude, Co.: Palace, N.Y.C.; Alhambra, N.Y. C., 13-18.
HOLMAN Brothers: Orph., Lincoln, Neb., 6-11.
HOLMES and Buchanan: Keith's, Toledo.
HOLT, Alfred: Dominion, Ottawa, Can.; Orph., Montreal, 6-11; Poli's, Springfield, 13-18.
HOPKINS, Aztelle, Co.: Grand, Syracuse, 13-18.
HOPKINS Sisters: Lyric, Richmond; Orph., Birmingham, 6-11; Bijou, Mobile, 13-18.
HOWARD and McKane: Poli's, Hartford.
HOWARD and Ratcliffe Co.: Lyric, Birmingham; Orph., Knoxville, 6-11; Colonial, Norfolk, 13-18.
HOWARD'S Ponies: Poli's, Scranton, 6-11.
HUFFORD and Chain: Orph., Vancouver, 6-11.
HUGHES, Gene, Mrs., Co.: Orph., B'klyn, 13-18.
HUBSLEY Troupe: Keith's, Toledo; Hipp., Cleveland, 13-18.
HURSEY and Lee: Colonial, N.Y.C., 6-11.
HYAMS and McIntyre: Victoria, N.Y.C.; Orph., Harrisburg, Pa., 6-11; Poli's, Springfield, 13-18.
IMHOFF, Conn and Corene: Grand, Pittsburgh; Keith's, Toledo, 6-11; Colonial, Erie, Pa., 13-18.
INDANIAS, Five: Keith's, Toledo, 13-18.
INGE, Clara: Orph., 'Frisco, 6-11.
IOLEEN Sisters: Orph., Omaha; Columbia, St. Louis, 6-11; Poli's, Hartford, 13-18.
ISHIKAWA Japs: Colonial, N. Y.C., 6-11; Orph., B'klyn, 13-18.
ISHWEI: Lyric, Richmond; Poli's, Scranton, 13-18.
JACKSON, Thomas P., Co.: Orph., Memphis; Orph., New Orleans, 6-11.
JAMES, Mrs. L., Co.: Keith's, Boston.
JARRIS and Dare: Orph., Vancouver, 6-11.
JEFFERSON, Joe, Co.: Keith's, Cinti., 6-11; Keith's, Louisville, 13-18.
JOHNSON, Martin: Orph., Omaha.
JOHNSTON, Johnny: Keith's, Cinti., 13-18.
JONES and Sylvester: Keith's, Indianapolis, 6-11; Victoria, N.Y.C., 13-18.
JONLEYS, Two: Keith's, Louisville; Temple, Rochester, 13-18.
JUNGMAN Family: Lyric, Richmond.
"JUST Half Way": Proctor's, Newark, N. J.
KALICH, Bertha: Hipp., Cleveland; Alhambra, N.Y.C., 6-11; Bushwick, B'klyn, 13-18.
KARTELLI Brothers: Orph., Seattle; Orph., Portland, 6-11.
KANARAGS, Four: Keith's, Phila.; Grand, Pittsburgh, 6-11; Keith's, Columbus, 13-18.
KAUFMAN Troupe: Orph., Oakland; Orph., Sacramento, 6-8; Orph., Stockton, 9, 10; Orph., San Jose, 11, 12.
KAUFMAN, Vernie: Bronx, N. Y.C.; Temple, Rochester, 6-11; Colonial, N.Y.C., 13-18.
KEANE, Robert E.: Shea's, Buffalo; Shea's, Toronto, 6-11.
KEATONS, Three: Keith's, Cinti.; Keith's, Louisville, 6-11; Orph., Knoxville, 13-18.
KEENAN, Frank Co.: Keith's, Louisville; Hipp., Cleveland, 13-18.
KELLER, Jessie: Grand, Pittsburgh; Keith's, Indianapolis, 6-11.
KELLER, Mason, Co.: Temple, Rochester.
KELLY and Pollock: Orph., Salt Lake City; Orph., Denver, 6-11.
KENNEDY, Jack: Lyric, Birmingham; Lyric, Richmond, 6-11; Alhambra, N.Y.C., 13-18.
KENO and Green: Keith's, Boston, 30-4; Keith's, Wash., 13-18.
KENO, Walsh and Melrose: Orph., Portland, Ore.
KENNY, Nobody and Platt: Temple, Detroit; Temple, Rochester, 6-11.
KENT, Annie: Orph., Sioux City, Ia., 6-11.
KIMBERLY and Mohr: Sherman Grand, Calgary, 1, 2; Empire, Edmonton, 3, 4.
KINGSTON and Ebner: Orph., Oakland; Orph., Los Angeles, 6-11.
KINGSTON, Chester: Bushwick, B'klyn; Keith's, Prov., 6-11; Bushwick, B'klyn, 13-18.
KIRK and Fogarty: Dominion, Ottawa, Can.; Orph., Montreal, 6-11; Temple, Hamilton, 13-18.
KIRKSMITH Sisters: Keith's, Wash.; Orph., B'klyn, 6-11; Maryland, Balto., 13-18.
KITAMURA Japs: Bijou, Mobile.
KLUTING'S Animals: Bronx, N.Y.C.; Victoria, N.Y.C., 6-11; Orph., B'klyn, 13-18.
KNAPP and Cornelia: Keith's, Toledo; Columbia, Grand Rapids, Mich., 6-11.
KRAMER and Morton: Colonial, N.Y.C.; Alhambra, N. Y.C., 6-11; Keith's, Phila., 13-18.
KRAMER and Paterson: Victoria, N.Y.C.
KRAMERS, The: Orph., Duluth; Orph., St. Paul, 6-11.
KREIGHTON, Bertha: Temple, Hamilton, Can., 6-11; Dominion, Ottawa, 13-18.
LA CROIX, Paul: Orph., Mobile; Forsythe, Atlanta, 6-11; Orph., Knoxville, 13-18.
LA Mon Kim: Maryland, Balto.; Keith's, Prov., 6-11.
LAMBERT and Ball: Temple, Rochester; Colonial, N.Y.C., 6-11; Victoria, N.Y.C., 13-18.
LANGTON, Lester, Co.: Orph., Johnstown, Pa., 13-15; Orph., Altoona, 16-18.
LANE and O'Donnell: Keith's, Wash.; Maryland, Balto., 13-18.
LA ROCCA, Roxy: Temple, Rochester.
LAVIER, Keith's, Prov.
LAWTON: Colonial, Norfolk, Va.
LEACH and Wallin: Orph., Knoxville.
LEAN, Cecil, Co.: Columbia, St. Louis.
LEE and Cranston: Orph., B'klyn; Garrick, Wilmington, Del., 6-11.
LEHR, Anna, Co.: Columbia, St. Louis, 6-11.
LEIGHTONS, Three: Orph., Memphis, 6-11.
LEIPZIG: Poli's, Springfield; Colonial, Norfolk, 13-18.
LENNETT and Wilson: Orph., Memphis; Orph., New Orleans, 6-11.
LEON and Co.: Keith's, Louisville, 13-18.
LEONARD and Russell: Orph., Denver; Orph., Lincoln, 6-11.
LES Jundts: Alhambra, N.Y.C.
LESTER, Harry B.: Orph., Minneapolis; Orph., Duluth, 6-11.
LEVY, Bert: Maj., Milwaukee; Maj., Chgo., 6-11.
LEWIS and Dody: Orph., Harrisburg, 6-11.
LEWIS, Henry: Temple, Rochester; Keith's, Columbus, 6-11; Keith's, Indianapolis, 13-18.
LIBB and Barton: Bronx, N. Y.C., 6-11.
LIBONATI: Keith's, Boston, "LIE That Jack Built"; Poli's, Hartford; Poli's, Scranton, 6-11.
LINDSAY, Fred: Orph., Des Moines; Orph., Memphis, 6-11.
LINN, B.: Keith's, Boston, 6-11.
LINTON and Lawrence: Bronx, N.Y.C.
LINTON, Tom: Poli's, Hartford.
LLOYD, Alice: Temple, Detroit, 6-11; Temple, Rochester, 13-18.
LLOYD, Hugh, Co.: Orph., Harrisburg, Pa.; Colonial, Norfolk, 13-18.
LLOYD, Marie: Orph., Los Angeles, 30-11.
LLOYDS, Aerial: Orph., St. Paul; Orph., Winnipeg, 6-11.
LOCKETT and Waldron: Grand, Syracuse; Temple, Detroit, 6-11; Temple, Rochester, 13-18.
LONG, Lilly: Temple, Hamilton, Can.
LORRAINE and Dudley: Keith's, Boston, 6-11; Bushwick, B'klyn, 13-18.
LO'S, Mario, Co.: Poli's, Springfield.
LOWELL and Drew: Keith's, Prov., 6-11.
LOYAL and Partner: Orph., Salt Lake City; Orph., Denver, 6-11.
LYDELL, Rogers and Lydell: Keith's, Toledo, 13-18.
LYONS and Yosco: Orph., Mobile; Shea's, Buffalo, 13-18.
MABELLE and Ballet: Temple, Detroit; Temple, Rochester, 6-11.
MACFARLAND, Marie and Mac: Shea's, Buffalo; Shea's, Toronto, 6-11.
MACK and Ellis: Keith's, Boston, 6-11.
MACK, Andrew: Orph., New Orleans.
MACMILLAN, Violet: Sherman Grand, Calgary, 1, 2; Empire, Edmonton, 3, 4; Orph., Vancouver, 13-18.
MADDEN and Fitzpatrick: Shea's, Buffalo, 6-11; Shea's, Toronto, 13-18.
MAHONEY, Tom: Keith's, Cinti.
MARKLEY, Frank: Orph., Los Angeles.
MANN, Louis, Co.: Maryland, Balto., 6-11.
MANG and Snyder: Orph., Birmingham.
MARIE, Dainty: Orph., Des Moines; Orph., Omaha, 6-11.
MARKLEY, Frank: Orph., Montreal.
MARTIN and Fabrini: Lyric, Birmingham; Orph., Knoxville, 6-11; Keith's, Louisville, 13-18.
MARTINETTI and Sylvester: Orph., Lincoln; Orph., Sioux City, 6-11.
MASON and Murray: Columbia, Grand Rapids.
MATHEWS, Shayne, Co.: Orph., Sioux City; Orph., Winnipeg, 6-11.
MATILDA and Elvira: Orph., Oakland, 6-11.
MATINEE Girls: Keith's, Indianapolis; Colonial, Norfolk, 6-11.
MAURICE and Walton: Victoria, N.Y.C.
MAXINE and Babbie: Orph., Salt Lake City; Orph., Denver, 6-11.
MAYNE, Frank Co.: Keith's, Cinti.
McCANN, James B.: Shubert's, Utica, N. Y.; Orph., Harrisburg, Pa., 13-18.
McCONNELL and Simpson: Orph., Harrisburg, Pa., 6-11.
McCORD and Shaw: Columbia, St. Louis.
McCORMACK and Irving: Orph., Duluth.
McCORMICK and Wallace: Temple, Hamilton, Can.; Dominion, Ottawa, 6-11; Orph., Montreal, 13-18.
McDEVITT, Kelly and Lacy: Orph., Vancouver, 6-11.
McGINN, Francis, Co.: Poli's, Scranton, Pa.
McGIVENEY, Owen: Keith's, Columbus.
McKAY and Ardine: Palace, N.Y.C.; Shea's, Buffalo, 6-11; Shea's, Toronto, 13-18.
McKAY, Winsor: Orph., Montreal, 13-18.
McMAHON, Diamond and Clemenso: Orph., Sioux City; Orph., Des Moines, 6-11.
McRAE and Clexz: Keith's, Wash.
McWATTERS and Tyson: Bronx, N.Y.C., 13-18.
MELROSE, Bert: Keith's, Phila.; Colonial, Norfolk, 6-11; Victoria, N.Y.C., 13-18.
MELVILLE and Higgins: Keith's, Louisville; Keith's, Toledo, 6-11; Shea's, Buffalo, 13-18.
MELVINS, Three: Keith's, Indianapolis, 13-18.
MERCEDES: Bronx, N.Y.C.
MEREDITH and Snooser: Grand, Syracuse; Keith's, Toledo, 6-11; Keith's, Indianapolis, 13-18.
MEREDITH Sisters: Grand, Pittsburgh, 6-11.
MERRILL and Otto: Temple, Detroit; Temple, Rochester, 6-11; Keith's, Boston, 13-18.
METROPOLITAN Minstrels: Orph., Montreal.
MILLARD, Hines, Co.: Temple, Hamilton, Can.; Orph., Montreal, 13-18.
MILLER and Lyles: Poli's, New Haven; Maryland, Balto., 6-11.
MILLER and Vincent: Alhambra, N.Y.C.; Grand, Syracuse, 6-11; Keith's, Toledo, 13-18.
MONITA Five: Orph., Seattle.
MONROE and Pusey: Maryland, Balto.
MORALIS Brothers: Sherman Grand, Calgary, 1, 2; Empire, Edmonton, 3, 4.
MORAN, Pauline: Alhambra, 13-18.
MORI Brothers: Orph., Duluth; Orph., St. Paul, 6-11.
MORRIS and Allen: Bushwick, B'klyn, 13-18.
MORRIS, Eddie: Lyric, Richmond; Keith's, Phila., 6-11.
MORTON and Glass: Orph., B'klyn, 13-18.
MORTON, Ed., Pell's, Scranton, Pa.; Poli's, Springfield, 6-11; Poli's, Hartford, 13-18.
MORTON, Sam and Kitty: Victoria, N.Y.C.; Orph., B'klyn, 13-18.
"MOVING Day": Palace, Chgo.; Keith's, Cinti., 13-18.
MORRIS, Harry and Mosher: Orph., 'Frisco; Orph., Oakland, 6-11.
MOZART Trio: Keith's, Phila.; Keith's, Wash., 6-11; Orph., Montreal, 13-18.
MULLEN and Stanley: Maj., Milwaukee; Columbia, St. Louis, 6-11.
MULLEN and Coogan: Orph., Memphis; Orph., New Orleans, 6-11.
MURRELL and Francis: Orph., Memphis; Orph., New Orleans, 6-11.

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Miss Norton—Paul Nicholson
LAUGHS

ETHEL LEVEY'S SEASON

Returning from English Success to Play Ten Weeks in America in September

Ethel Levey will return on Sept. 7 to play a season of ten weeks in America. She will open in Chicago, play a week in Milwaukee, and then reappear in the New York houses. Miss Levey's tour will be made under the direction of M. S. Bentham.

Since she went back to London, Miss Levey has been appearing in the London Hippodrome revue, Hello, Tango! Before her American season begins she will be seen in England in a Du Maurier drama.

While Mr. Bentham is abroad this Summer he will have a conference in London with Lee Shubert regarding the starring of Miss Levey in a drama. Miss Levey has ambitious plans to appear on the dramatic stage in America.

FATIMA'S SUMMER RUN

Oriental Dancer to Head Egyptian Act for Extended Engagement at Victoria

Fatima, the Oriental dancer now in vaudeville, is to head a new Egyptian dancing offering intended for a Summer run at Hammerstein's Victoria.

Fatima will be assisted by eight Turkish dancers, besides several players. One of the scenes shows the Pyramids; and Fatima, according to advance reports, will play a captured slave girl, a sort of Turkish trophy, who, despite the fact that she is heavily chained, manages to dance enough to captivate her captor.

MISS LOFTUS RETURNS

After Season with William Faversham, Artiste Will Again Be Seen in Two-a-Day

M. S. Bentham is arranging a vaudeville tour for Cecilia Loftus, who recently appeared with William Faversham in Shakespearean repertoire, and who was to have appeared in a Shubert production.

Miss Loftus will open at a New York theater in two weeks.

LEAVING VAUDEVILLE TEMPORARILY

Alf. Grant and Ethel Hoag, last week at the Palace, are temporarily leaving vaudeville. Mr. Grant has business interests in Philadelphia.

They expect to return to the varieties in July.

DANCER GOING ABROAD

Louise Alexander to Manage the American Palais de Danse in Paris—Sails on May 14

Louise Alexander, now appearing in modern dances in vaudeville with unusual success, sails on May 14 to direct a tango palace in Paris, to be known as Louise Alexander's American Palais de Danse. She is sending over a manager to make all preliminary arrangements this week.

Miss Alexander is appearing under M. S. Bentham's direction. She will be seen in Buffalo, Toronto, Chicago, Milwaukee, Boston, and Philadelphia before sailing, and she will take four dancing instructors and her own cabaret orchestra with her when she embarks. The American colony in Paris is actively interested in the project and its success seems assured.

TO TOUR EUROPE

M. S. Bentham Going Abroad in Style, Having Engaged Five Staterooms on the "Olympic"

M. S. Bentham, the well-known artists' representative and manager, will depart for a Summer tour of England and the Continent on May 9, having engaged five staterooms on the *Olympic* for himself and his friends.

Mr. and Mrs. Jules Hurtig, Cecil Lean and his wife, Miss Minnie Dupree, Miss Jessie Busley, and Walter Vincent will make the trip with Mr. Bentham. The manager will return about July 15.

VAUDEVILLE GOSSIP

Oy-ra and Dorma Leigh, whose dancing scored one of the hits of the production, The Girl on the Film, at the Forty-fourth Street Theater, are arranging to appear in vaudeville in a novelty act. Bookings are now being arranged.

William Hammerstein announces the engagement of the Primrose and Dockstader Minstrels for April 6 at the Victoria.

Charlie Ahearn's
Big Cycling Company
Direction - - JENIE JACOBS

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B. F. KEITH'S PALACE THEATRE BUILDING - NEW YORK CITY

JOHN J. McNALLY, the well known playwright, author of the Rogers Brothers' series of successes; May Irwin's "The Widow Jones," "Two Merchants Tea," "The Country Store," and forty other hits, has arranged to write short sketches which will be booked by the United Booking Offices. Artists desiring sketches and time for them in them theatres, address JOHN J. McNALLY, care the United Booking Offices, or at 170 Washington Street, Brooklina, Mass.

VAUDEVILLE THEATERS

COLONIAL B'way and 62nd Street. Tel. 4427 Columbus. Matinees daily, 25c.
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10—ALL STAR ACTS—10

CECILIA WRIGHT
ENGLISH PRIMA DONNA
Now Playing United Time

FRED J. BEAMAN
Writes sketches that live. Here are a few of the many who have played his acts: Mr. and Mrs. Gene Hughes, Digby Bell, Dooley and Sayres, Hallen and Fuller, Keller and Wentworth, Harry M. Moore, Lewis McCord, Haight and Dunne, Dick Gardner, Caroline Franklyn Co.
I do not write songs or monologs, but do write sketches that LIVE and PLEASE.
Room 402, Senate Office Building, Washington, D. C.

MURPHY and Nichols: Orph., Lincoln; Orph., Kansas City, 6-11.

MURRAY and Webb: Palace, N.Y.C.

MURRAY, John T.: Maj., Chgo., 6-11.

"MARRIED Man, The": Orph., Salt Lake City, 6-11.

MAE, Julia, Co.: Orph., Stockton, 1, 2; Orph., San Jose, 3, 4; Orph., Oakland, 6-11.

NELSON and Nelson: Orph., St. Paul; Orph., Duluth, 6-11.

"NEPTUNE'S Gardens": Orph., Vancouver; Orph., Seattle, 6-11.

NETHERSOLE, Olga, Co.: Orph., Frisco, 30-11.

NEVINS and Erwood: Orph., Jacksonville; Orph., Savannah, 6-8; Orph., Charleston, 9-11.

NEVINS and Gordon: Orph., Vancouver; Orph., Seattle, 6-11.

NICK'S Skating Girl: Grand, Syracuse.

NONETTE: Maj., Milwaukee; Palace, Chgo., 6-11.

NORWORTH, Jack: Palace, Chgo., 6-11.

NORTON and Nicholson: Poli's, New Haven.

OAKLAND, Will, Co.: Columbia, Grand Rapids, Mich., 6-11; Temple, Detroit, 13-18.

O'BRIEN, Havel Co.: Keith's, Boston, 13-18.

ODIVA: Sherman Grand, Calgary, 1, 2; Empire, Edmonton, 3, 4.

O'DONNELL, Charles, Co.: Poli's, Springfield.

"ON School Playground": Temple, Detroit; Temple, Rochester, 6-11.

O'NEIL, Nance: Orph., Kansas City, 6-11.

ORFORD'S Elephants: Palace, N.Y.C.; Orph., B'klyn, 6-11; Bronx, N.Y.C., 13-18.

OTERITA: Orph., Minneapolis; Orph., Winnipeg, 6-11.

PANTZER Duo: Orph., Minneapolis; Orph., Duluth, 6-11.

PARISH, Frank: Orph., Des Moines; Orph., Omaha, 6-11.

PARILLO and Frabito: Orph., Oakland; Orph., Sacramento, 6-8; Orph., Stockton, 9, 10; Orph., San Jose, 11, 12.

PAULI and Boyce: Orph., St. Paul; Orph., Duluth, 6-11.

PAYNE, Miss: Keith's, Indianapolis; Keith's, Louisville, 6-11; Grand, Pittsburgh, 13-18.

PEDERSON Brothers: Colonial, N.Y.C.; Alhambra, N.Y.C., 6-11; Bushwick, B'klyn, 13-18.

PENNO, Joe: Victoria, N.Y.C.

PERRY, Albert: Bushwick, B'klyn; Bronx, N.Y.C., 6-11; Shea's, Buffalo, 13-18.

PERSIAN Garden: Orph., Knoxville; Keith's, Louisville, 6-11; Forsythe, Atlanta, 13-18.

PHILLIPS and White: Orph., Lincoln; Orph., Omaha, 6-11.

POLLOCK'S, Milton, Co.: Keith's, Prov.; Alhambra, N.Y.C., 6-11.

POPE and Uno: Orph., Seattle, 6-11.

"PORCH Party": Grand, Syracuse; Keith's, Toledo, 6-11; Keith's, Columbus, 13-18.

POWER Brothers: Orph., Winnipeg; Orph., Regina, 6-8; Sherman Grand, Calgary, 9, 10; Empire, Edmonton, 11, 12.

PRELLE'S Dogs: Colonial, Erie, Pa.; Orph., Harrisburg, 6-11; Forsythe, Atlanta, 13-18.

PREVOST and Brown: Columbia, Grand Rapids, Mich.; Grand, Pittsburgh, 13-18.

PRIMROSE and Dock: Victoria, N.Y.C., 6-11.

PRUITT, Bill: Orph., Portland, Ore.

"PURPLE Lady": Keith's, Cincinnati, 13-18.

QUIGG and Nickerson: Orph., Birmingham, 6-11; Bijou, Mobile, 13-18.

RAJAH: Keith's, Columbus.

RAMSDELL Trio: Orph., Montreal; Dominion, Ottawa, 6-11.

RANDALL, The; Orph., Seattle; Orph., Portland, Ore., 6-11.

RAYMOND and Bain: Orph., Montreal; Orph., Harrisburg, Pa., 13-18.

RAYMOND and Caverly: Forsythe, Atlanta; Orph., Birmingham, 6-11; Lyric, Richmond, 13-18.

REDFORD and Winchester: Lyric, Richmond, 6-11; Orph., Birmingham, 13-18.

REDHEADS, Lasky's: Victoria, N.Y.C.; Colonial, N.Y.C., 6-11.

REINOLD, R., Co.: Bushwick, B'klyn, 6-11.

REISNER and Gores: Poli's, Springfield, 6-11; Shea's, Utica, N. Y., 13-18.

RELLOW: Orph., New Orleans.

REMPLE, H. and R.: Temple, Rochester, N. Y.; Keith's, Prov., 6-11; Bronx, N.Y.C., 13-18.

REVARDO Three: Bushwick, B'klyn; Bronx, N.Y.C., 6-11.

REUTER Brothers: Orph., Des Moines, Ia., 6-11.

RICE, Andy: Victoria, N.Y.C.; Shubert's, Utica, N. Y., 13-18.

RICE and Merman: Orph., Portland, Ore.

RICCI Trio: Orph., Lincoln, Neb., 6-11.

RICHARDS, Chris: Alhambra, N.Y.C., 13-18.

RICHMOND and Mann: Temple, Hamilton, Can., 6-11; Dominion, Ottawa, 13-18.

RIGOLETTO Brothers: Shea's, Buffalo.

RITCHARDS, Great: Victoria, N.Y.C., 6-11.

RIVERS, Shirley, Co.: Orph., Oakland; Orph., Sacramento, 6-8; Orph., Stockton, 9, 10; Orph., San Jose, 11, 12.

ROACH and McCurdy: Shea's, Toronto, 13-18.

ROBERT, Hans: Orph., Lincoln; Orph., Omaha, 6-11.

ROBERTS Theo., Co.: Orph., Vancouver, 6-11.

ROGERS, Billy: Orph., Salt Lake City, 6-11.

ROGERS, Will: Keith's, Toledo; Keith's, Indianapolis, 6-11.

ROLANDO Brothers: Hipp., Cleveland, 6-11.

ROONEY, Mr. and Mrs.: Palace, N.Y.C.

ROSE and Moon: Poli's, New Haven; Poli's, Hartford, 6-11.

ROSHANARA: Orph., Vancouver, 6-11.

ROSINI, Carl: Keith's, Lowell.

ROSS, Clark: Empress, Spokane, Wash.; Empress, Seattle, 6-11.

ROYE, Ruth: Orph., Seattle; Orph., Portland, 6-11.

RUEGGA, Elsa: Keith's, Prov.; Keith's, Prov., 6-11.

RUGGLES, Helen: Orph., Frisco; Orph., Sacramento, 6-8; Orph., Stockton, 9, 10; Orph., San Jose, 11, 12.

RYAN and Lee: Shea's, Toronto; Orph., B'klyn, 6-11; Maryland, Balto., 13-18.

SALE, Chick: Orph., Salt Lake City; Orph., Denver, 6-11.

SAMAROFF and Sonia: Keith's, Prov.

SAMPSELL and Reilly: Maryland, Balto., 6-11.

SAMUELS, Ray: Orph., Los Angeles, 6-11.

SANSONE and Delilah: Shubert's, Utica, N. Y.

SAWYER and Jarrot: Bronx, N.Y.C., 6-11; Orph., B'klyn, 13-18.

SCENES from Grand Opera: Keith's, Lowell, Mass., 6-11; Shubert's, Utica, N. Y., 13-18.

SCHEFF, Fritzi: Orph., Oakland.

SCHOLLER and Dickinson: Keith's, Cincinnati.

SHARP and Turek: Orph., Sioux City; Orph., Minneapolis, 6-11.

SHAW, Lillian: Orph., Winnipeg; Orph., Regina, 6-8; Sherman Grand, Calgary, 9, 10; Empire, Edmonton, 11, 12.

SHERIDAN, Frank, Co.: Keith's, Columbus, 6-11; Grand, Syracuse, 13-18.

SHIMBERG, Lillian: Temple, Detroit, 6-11.

SHONE, Hermine, Co.: Alhambra, N.Y.C.

SHOWALTER, Edna: Orph., Kansas City; Orph., Des Moines, 6-11.

SIMONS Co.: Hipp., Cleveland.

SKATING Bear: Shea's, Buffalo, 6-11; Shea's, Toronto, 13-18.

SLEMONS, Frederika: Keith's, Cincinnati; Keith's, Louisville, 6-11; Keith's, Indianapolis, 13-18.

SLOANE and Fields: Colonial, N.Y.C.

SMALL and Sisters: Orph., Seattle, 6-11.

SMITH, Cook and Brandon: Orph., Kansas City; Orph., Des Moines, 6-11.

SPRAGUE and McNeece: Maj., Milwaukee; Columbia, Grand Rapids, Mich., 6-11.

STAFFORD, Hayward, Co.: Dominion, Ottawa, Can.; Maj., Chgo., 6-11.

ST. JAMES, W. H., Co.: Columbia, Grand Rapids.

STANLEY, Stan, Trio: Forsythe, Atlanta; Orph., Jacksonville, 6-11; Lyric, Birmingham, 13-18.

STANLEYS, The: Palace, Chgo.

STELLING and Revelle: Orph., Omaha; Orph., Minneapolis, 6-11.

STEPP, Goodrich and King: Keith's, Phila.; Bronx, N.Y.C., 6-11; Poli's, Springfield, 13-18.

STEVENS, Leona: Grand, Pittsburgh; Keith's, Cincinnati, 6-11; Keith's, Louisville, 13-18.

STEVENS, Paul: Poli's, Springfield.

STEWART Sisters: Proctor's, Newark, N. J.

STORY, Belle: Colonial, Norfolk.

SULLIVAN, Arthur, Co.: Bronx, N.Y.C.; Keith's, Prov., 6-11.

SULLY FIVE: Palace, Chgo.; Columbia, Grand Rapids, Mich., 6-11; Temple, Detroit, 13-18.

SURRATT, Valeska: Orph., Kansas City; Orph., Omaha, 6-11.

SUTTON, McIntyre and Sutton: Dominion, Ottawa, Can., 6-11; Orph., Montreal, 13-18.

SWOR and Mack Co.: Maryland, Balto.; Keith's, Columbus, 6-11; Hipp., Cleveland, 13-18.

TABORS, The: Orph., Des Moines, 6-11.

TANNIN, Julius: Orph., Kansas City, 6-11.

TAYLOR, Eva: Orph., Los Angeles.

"TELEPHONE Tangle": Keith's, Wash.; Poli's, Scranton, Pa., 6-11.

TEMPEST and Florence, Co.: Poli's, Scranton, Pa.; Victoria, N.Y.C., 6-11; Keith's, Wash., 13-18.

"TEMPTATION": Keith's, Columbus, O., 6-11.

THOMAS and Hall: Orph., Seattle; Orph., Portland, 6-11.

THOMPSON and Copeland: Garrick, Wilmington, Del.

TIEBOR'S Seals: Orph., Mobile, 6-11.

TIGHE, Harry, Co.: Lyric, Richmond.

TIMBERG, Herman: Orph., Frisco, 30-11.

TINA, Mme.: Dominion, Ottawa, Can.; Orph., Montreal, 6-11.

"TO Save One Girl": Orph., Frisco; Orph., Oakland, 6-11.

TOM BOYS, Two: Penn, Phila., 6-11; Temple, Hamilton, Can., 13-18.

TOOMBS, Andrew, Co.: Colonial, Norfolk.

"TRAINED Nurses": Poli's, Springfield, 6-11; Orph., Harrisburg, Pa., 13-18.

TRAVILLA Brothers and Seal: Grand, Pittsburgh; Palace, Chgo., 6-11; Keith's, Toledo, 13-18.

TRANS-ATLANTIC Trio: Forsythe, Atlanta; Orph., Birmingham, 6-11; Orph., Knoxville, 13-18.

TUCKER, Sophie: Victoria, N.Y.C., 13-18.

TYPHA, Three: Bushwick, B'klyn; Keith's, Cincinnati, 6-11; Keith's, Indianapolis, 13-18.

TYSON'S Dogs: Hipp., Cleveland, 13-18.

USHER, Claude and Fannie: Orph., Minneapolis, 6-11.

VALERIE Sisters: Orph., Jacksonville; Orph., Savannah, 6-8; Orph., Charleston, 9-11; Forsythe, Atlanta, 13-18.

VALMONT and Raynor: Orph., Sioux City; Orph., Minneapolis, 6-11.

VAN and Schenck: Shubert's, Utica, N. Y., 6-11; Colonial, N.Y.C., 13-18.

VAN, Billy B., Co.: Orph., Omaha; Maj., Milwaukee, 6-11.

VAN Brothers: Shubert's, Utica, N. Y., 6-11.

VAN Bruni, Walter: Keith's, Prov.; Alhambra, N.Y.C., 6-11.

VAN, Charles and Fanny: Palace, N.Y.C.

VAN Cleve, Denton and Pete: Hipp., Cleveland; Keith's, Columbus, 13-18.

VANDINOFF and Louie: Temple, Rochester; Palace, Chgo., 6-11.

VAN Hoven: Orph., Vancouver; Orph., Seattle, 6-11.

VAN Studdiford, Grace: Victoria, N.Y.C.

VERGER, Nick: Sherman Grand, Calgary, 1, 2; Empire, Edmonton, 3, 4.

VERSATILE Three: Temple, Rochester.

VINTON and Buster: Lyric, Richmond; Orph., B'klyn, 6-11.

VIOLINSKY: Columbia, St. Louis; Columbia, Grand Rapids, Mich., 6-11.

VON Tilzer, Al.: Orph., Des Moines; Orph., Kansas City, 6-11.

WAKEFIELD, Willa: Holt; Orph., Denver; Orph., Lincoln, 6-11.

WARD and Cullen: Maryland, Balto., 13-18.

WARD and Ratcliffe: Orph., Birmingham, 6-11; Orph., Knoxville, 13-18.

WARD and Weber: Orph., Seattle; Orph., Portland, 6-11.

WATSON and Santos: Proctor's, Newark, N. J.; Shea's, Buffalo, 13-18.

WEBB, Austin, Co.: Orph., New Orleans; Bijou, Mobile, 6-11; Forsythe, Atlanta, 13-18.

WEBER, Charles: Orph., Vancouver, 6-11.

WELCH, Joe: Alhambra, N.Y.C.; Bronx, N.Y.C., 13-18.

WELCH, Pauline: Colonial, Norfolk, Va., 6-11; Shea's, Toronto, 13-18.

WELCOME and Welcome: Orph., Los Angeles.

WEST, Mae: Victoria, N.Y.C., 6-11.

WESTON and Claire: Orph., Winnipeg; Orph., Regina, 6-8; Sherman Grand, Calgary, 9, 10; Empire, Edmonton, 11, 12.

WHEELER and Wilson: Orph., Winnipeg, 6-11.

WILL and Kemp: Lyric, Richmond, 13-18.

WILLIAMS and Wolfus: Poli's, Springfield; Poli's, Hartford, 6-11.

WILLARD and Bond: Keith's, Lowell; Keith's, Portland, Me., 6-11; Dominion, Ottawa, Can., 13-18.

WILLARD and Simms: Palace, Chgo., 6-11.

WILLIS, Nat: Colonial, N.Y.C.; Keith's, Phila., 6-11.

WILSON and Audrey: Keith's, Portland, Me.

WILSON and Pearson: Orph., Duluth; Maj., Milwaukee, 6-11.

WILSON, Doris, Co.: Orph., Des Moines, 6-11.

WILSON, Grace: Forsythe, Atlanta; Orph., Birmingham, 6-11.

WILSON, Jack, Co.: Victoria, N.Y.C.; Bushwick, B'klyn, 6-11.

WILTON Brothers: Temple, Hamilton, Can., 6-11.

WINCHE and Peer: Maryland, Balto.

WINTERS, Winona: Colonial, N.Y.C.; Keith's, Boston, 6-11; Victoria, N.Y.C., 13-18.

"WOMAN Proposes": Grand, Syracuse, 6-11; Hipp., Cleveland, 13-18.

WOOD, Britt; Palace, Chgo.; Columbia, St. Louis, 6-11.

WOODRUFF, Henry, Co.: Orph., Stockton, 1, 2; Orph., San Jose, 3, 4; Orph., Los Angeles, 6-11.

WRIGHT and Dietrich: Orph., Winnipeg; Orph., Regina, 6-8; Sherman Grand, Calgary, 9, 10; Empire, Edmonton, 11, 12.

WRIGHT, Cecilia: Bronx, N.Y.C., 13-18.

"WRONG from the Start": Maj., Chgo.; Columbia, St. Louis, 6-11.

WYNN, Bessie: Orph., Omaha; Orph., Winnipeg, 6-11.

WYNN, Ed., Co.: Keith's, Phila., 6-11; Grand, Pittsburgh, 13-18.

YOUNG and April: Lyric, Danville, Ill.; Orph., Champaign, 6-11; Bijou, Kalamazoo, Mich., 13-18.

YVETTE: Palace, Chgo.

ZANCIGS, The; Orph., Memphis; Orph., New Orleans, 6-11.

ZAZELLE, H. M., Co.: Orph., Frisco, 6-11.

MOTION PICTURES

COMMENT AND SUGGESTION

IN the hurly-burly of daily-changing programmes, features that are features, and features that are not, single reelers that are really features, and others that are merely "films," a picture that marks

Barony. N. Y.

MRS. C. J. WILLIAMS,
An Edison Leading Lady.

an actual achievement, the setting of a new and higher standard, is apt to receive but a tithe of its due before being placed upon the shelves. In the advance talk of its friends every picture is a good one; in the press agent's effusions all pictures look alike, and the reviewer's limited space can give but a small portion of the credit due. Then the picture itself comes, is shown to-day, three days, or a week, and then gives way to a "change of programme." Such a picture is Judith of Bethulia, one of the most superb motion pictures the world has ever seen, and by far the longest step forward yet recorded in American film history.

* * * *

Much was expected of Judith, because of stray words of promise that had filtered through the ranks of film men. Some there were, with visions of Quo Vadis and its successors, and Les Miserables, who feared that Judith of Bethulia would not live fully up to expectations, that it would be merely "a good picture." But Judith came, was seen, and conquered. By strange fate, America's greatest picture was first seen in Europe. Its worth was first proclaimed abroad, though European manufacturers have long held undisputed sway in the production of spectacular pictures. But Judith was a revelation, since it depends not alone on magnitude of effects, but is also a masterpiece in dramatic force, in acting, and down to the most minute atmospheric details. It combines the last word in the production of ordinary heart-interest photoplays with the height of spectacular vividness, and in this combination lies the strength of perfection.

* * * *

"American manufacturers cannot compete with the Europeans in spectacular pictures," has long been the cheerful confession of our film men. Judith has shown that we can, though it does not necessarily mean that we will be able to make a habit of it. There are "physical" reasons why most American attempts at this class of picture have "fizzled." The difficulty in securing correct costumes and locations, the higher cost of "extras" and all other details, and most of all, unnecessary ideas of haste, have made many an attempt dear financially, and poor artistically. Judith has shown what the combination of time, money, and brains can do, whether the attempt be made in America or Italy. Naturally the question arises, though I dislike bringing such a sordid matter into the present discussion: Does it pay? Financially, it is perhaps possible to secure just as good results from a strong present-day drama, employing a small cast. But away with such considerations; there are many ways in which such films do pay, and among the first experienced, is the thought that comes to any American as he watches a picture like Judith unreel, "Well, America can do it, and has done it."

* * * *

More than the ability to produce such a picture as Judith, let us praise the courage of David W. Griffith and his fellows in even attempting the perfection achieved. It required courage, backed by an all-seeing imagination, to give us not merely a slice of life in Bethulia but views stretching as far as the eye could reach. It required courage, backed by infinite faith in the possibilities of true art, to attempt a treatment of the more delicate moments of Judith's tragic story. If such courage were called for to even make the effort, what then shall be said of the man who did take up the task, and who has succeeded at every possible point?

May we see another American Judith.

* * * *

THE MIRROR has started the ball rolling in the fight for copyright protection of photoplay manuscripts. It is now up to the authors to see that Representative Willis is supported in his fight for the bill which he is preparing to introduce in Congress. Write to the representative from your own district or to Representative Willis. The amendment to the Townsend law so that its provisions will cover photoplay scripts will remove all doubts as to the status of the film authors' work, and do much to settle the "plot stealing" cry that the beginner is so prone to raise. So get busy with the pen and paper.

THE FILM MAN.

Floyd. N. Y.

KATHERINE LA SALLE,
In Life Photo's "The Banker's Daughter."

A SCENE FROM PAN-AMERICAN'S "NATIVE LIFE IN THE PHILIPPINES."
Dean C. Worcester and Some Bontoc Igorot Indians.

FIRE SWEEPS EDISON STUDIO

Loss Heavy, But Films, Scenarios, Etc., Are Saved. No Interruption in Release Schedule.

Fire, starting shortly after six o'clock Saturday morning in the Edison Studio at Decatur Ave. and Oliver Place, Bronx, destroyed the interior of the studio, inflicting a damage estimated between $75,000 and $100,000. By quick work on the part of the Edison force a much greater damage was prevented, all the films, scenarios, and records stored in the building being saved. The Edison Company, through Horace Plimpton, manager of negative production, announced yesterday that there would be no interruption in the schedule of Edison releases because of the fire, and that, so far as the exhibitors are concerned, everything would go on as if nothing had occurred.

The fire is thought to have started in the property room, which was entirely destroyed. The flames flew upward, wiping out the two big center stages, the storeroom where all the sets were kept, and the new dressing rooms, which had just been completed but were not yet in use. Stage hands had been working all Friday night on the big stage destroyed, and had just completed the setting for a naval picture when the fire broke out. The girls employed in the various departments, and many extras arrived soon after, and many of the Edison players and directors, including Charles Seay and George Lessey, were early on the scene. All got to work with a will, and films, cameras, scenarios, and records were carried out and brought to houses of neighbors who gladly volunteered their services. Three alarms were sent in before the firemen finally subdued the blaze, having prevented it from spreading to the main portion of the building. Most of the costly costumes were saved.

Manager Horace Plimpton was scheduled to sail for Europe on Saturday morning, and was at the dock when an automobile containing the officials from Orange, picked him up and hurried him to the studio. A stateroom banked high with flowers is making the ocean trip without its intended occupant, Mr. Plimpton. The Edison forces worked all day Saturday, and were on hand early Sunday morning, and it is expected that the factory portions of the building, and two of the stages will be ready for use within a week. The factory and the electrical equipment suffered more from water damage than from fire.

While the studio is being put in shape the Edison Company will make use of the former Biograph studio on Fourteenth Street. One company under George Lessey will leave for Bermuda on Saturday. This trip had been already planned, but will be hastened because of the fire. Two companies are now at work in the South.

Many expressions of sympathy, and offers of the use of studios were made to the Edison officials quickly following the fire.

ALL-STAR GETS ETHEL BARRYMORE

Star of "Tante" to Appear in Film Version of One of Her Successes

Ethel Barrymore has at last been prevailed upon to appear before the motion picture camera, and the All Star Company has secured the star's consent. Miss Barrymore, a late portrait of whom appears on this week's MIRROR cover, will appear in one of her favorite roles, but the All-Star officers are not yet ready to announce the name of the offering.

The production will be personally supervised by Augustus Thomas, director-general of the All-Star Company. Miss Barrymore is among the most popular of American actresses, having a following that has assured tremendous success for her many engagements. Her coming to the picture screen is one of the biggest surprises of the film year.

LUBIN GOES ABROAD

Siegmund Lubin, president of the Lubin Manufacturing Company, sailed yesterday for a six weeks' visit to Paris. Mr. Lubin is understood to be completing a deal for a number of photoplays, and also contemplating the possible erection of a large factory in Paris. He is accompanied on his journey by his daughter.

MARION LEONARD'S PLANS

Marion Leonard will hereafter appear in no productions of absolutely fixed or arbitrary length. Each play will be told for what it is absolutely worth, but will range from five or six reels upward. Miss Leonard is at present engaged in a six-reel production which, as will be the case with all future efforts, is especially designed for regular theatrical bookings.

GILLETTE FOR LIFE-PHOTO

Secret Service, with William Gillette, is the advance notice of the Life-Photo Film Corporation. William Gillette will be long remembered in connection with Secret Service, the combination being for years one of the strongest box-office magnets in the legitimate field. An all-star cast will be secured to support the stage star.

M. CHARLIER AS NAPOLEON.
In Eclectic's Five-Reel Feature.

FIRST SHOWING OF "SPOILERS"

Selig Company Host to Distinguished Audience At Orchestra Hall—Film Pleases

CHICAGO, (*Special*).—Probably never before in the history of motion pictures has an audience of more distinction been assembled to pass upon the merits of a motion picture than was rallied for the first private showing of the Selig Polyscope Company's film adaptation of Rex Beach's novel The Spoilers. The Selig Company secured Orchestra Hall for the occasion and the boxes glittered with prominent personages. The leading lights of the film business, including George Kleine, George K. Spoor, I. Von Ronkel, manager of the General Film Company's Chicago offices, Mabel Heikes Justice, and Gilson Willets, had parties in the boxes. Mayor Carter T. Harrison and family, and Jane Addams, with a party, also occupied boxes. All the Chicago daily newspapers had boxes occupied by editors and special writers. Harold F. McCormick, of the International Harvester Company, and president of the Chicago Grand Opera Company, John T. McCutcheon, and Henry K. Webster, the cartoonists, George Barr McCutcheon, the novelist, prominent persons in the art world, and representatives from all the trade papers, were also on hand.

The audience, probably one of the most critical ever assembled on a picture, was enthusiastic in its approval and applause of the picture. Robert Stronach, a local organist, supplied an appropriate musical accompaniment. The Spoilers is in nine reels, divided in three acts, with a prologue. The cast follows:

Glenister	William Farnum
Helen Chester	Bessie Eyton
Cherry Malotte	Kathlyn Williams
Dextry	Frank Clark
Slapjack	Jack McDonald
McNamara	Tom Santschi
Bronco Kid	Wheeler Oakman
Judge Stillman	N. MacGregor
Struve	W. H. Ryno

The Spoilers will first be seen in New York on the occasion of the opening of the Strand Theater, Broadway and Forty-seventh Street. Manager Rothopfel will present the film with a large orchestra which will be fully rehearsed with the film beforehand. The Strand Theater is scheduled to open April 11.

MUTUAL GIRL ON BATTLESHIP

An unusually clear conception of Uncle Sam's fighting strength as embodied in one of the newest and biggest battleships will be afforded in a chapter of the Our Mutual Girl soon to be released by the Mutual Film Corporation. Through the special permission of Josephus Daniels, Secretary of the Navy, Norma Phillips, who plays Our Mutual Girl was shown all over the super-dreadnaught Arkansas and was photographed in many interesting scenes.

Later in the day five officers of the Arkansas visited the Reliance producing studios at 29 Union Square West, New York City, and acted in a scene in which they formally invited Our Mutual Girl to visit the war vessel.

SCREEN CLUB NIGHT AT "VITA"

To-morrow evening will be "Screen Club Night" at the Vitagraph Theater, in honor of John Bunny, the club's vice-president. The members of the club and their friends of the fair sex plan to take possession of the entire theater to show the genial Bunny the good opinion they have of him.

WITH THE FILM MEN

LIFE-PHOTO'S NEW PLANT

Last Thursday was a red letter day for the hungry hoard of trade paper men. The Life-Photo Company fed them until they could eat no more and a braver set of trencher-men could not be found.

A unique "stunt" in the form of a film can which enclosed an invitation written upon a piece of film had been sent out for the clans to gather at noon at the studio, 102 West 101st Street. They were all there promptly, not a warrior was late. Eddie Roskam introduced his partners and the members of the company and showed how a picture was taken by letting William F. Haddock, the director, "put on" a scene from The Banker's Daughter, and it was a revelation to one or two "reviewers" who had never seen the inside of a studio.

After an inspection of the plant, which, by the way, is one of the most complete in the country, the lines were formed for an assault upon Archambault's restaurant and the "Knights of the Paste Pot," in battle array bravely performed their duty and routed the enemy with great slaughter.

Bernard Lowenthal sat at the head of the table and ordered the viands trimmed with embroidery. He was ably assisted by Jesse Lowenthal, LL. B., who sat at his right and saw that no mistakes were made in the legal phraseology of the order. "Bill" Haddock sat at the other end of the board and rehearsed the gathering, while Frank Kugler saw that everything was in focus. "Eddie" Roskam was only interested in the "footage" of the order.

Mr. Meluth, of the Jungle Film Company, was there. During the luncheon announcement was made that the company had secured one of the best known plays ever put on, but the announcement is too important for this column and appears elsewhere under a separate head.

I noticed a gladsome ring in Ben Schulberg's voice when he called me up last Saturday and before I could ask him what it was about, he blurted out, "It's a boy, weighs eight and one-half pounds and looks just like me." Ben says he is going to choose a fancy name for the youngster and not call "him" Benjamin. Congratulations, old scout.

George Ames, connected for a number of years with the "G. F." exchange department is now at the big desk at 71 West 23rd Street as assistant to the general manager of the Mutual Film Exchange. 'Tis said that George is contemplating matrimony in the near future.

Agnes Egan Cobb is off for another whirlwind trip through the Middle West for Union Features and the various other special brands of the Eclair Company. Bert Ennis has also left on a trip through the Southwest for the regular Eclair programme.

Over in the World's Tower Building there is a little blue-eyed Irishman with a silver tongue who is making some of the less progressive men in the film business "sit up and take notice." He is not very big, physically, but dynamically he is decidedly big and one can almost feel the energy radiate from him when he is working at full speed. You have probably guessed that I mean Ernest Shipman, former theatrical manager and producer and now the "big idea" of the Pan-American Film Company, and a man who is making the pace for the booking end of the film business.

Arthur Warde, head of the George Kleine publicity department in New York, has resigned to take the same position with the Strand Theater.

Note the new ash tray on Mabel Condon's desk.

William W. Hines, well known in the publicity end of pictures, and David Young, Jr., have organized the State Film Company to handle bookings and state rights in New Jersey. Reports on the bookings of Smashing the Vice Trust, their first venture, show remarkably good work.

Frank McCarahan, for several years general manager of the film department of George Kleine, has resigned, no reason given. I only met "Mac" twice, once in Chicago and once at the last M. P. exposition and I found him a prince of good fellows. He is a graduate of the trade paper field and has been through all the departments of the Kleine Company.

Up in my own bailiwick, Westchester County, Harrison to be exact, is the Lyceum Theater, T. D. Jackman, proprietor. Mr. Jackman is one of the live exhibitors who, through sheer perseverance and a careful study of the public has built up a clientele which keeps his house filled for every performance. Following out his policy of expansion Mr. Jackman has bought the New York State rights for Captain Kleinschmidt's Arctic pictures and reports bookings far in excess of his expectations. F. J. B.

GOETZ A BENEDICT

Ben Goetz is the latest of the film men to join the ranks of the benedicts. The Crystal Company's manager, last week, led to the altar Miss Goldie Feldstone. The couple spent their honeymoon in Atlantic City.

BOOKING FEATURES SUCCESSFULLY

SOME PAN-AMERICAN FACTS

Although capitalized for but $50,000.00, the Pan-American Film Mfg. Co. is controlling pictures in this country and abroad, which foot up a value of over one million dollars, including cost of production and earning capacity.

"NO AXES TO GRIND"

It is not the secret agent of any firm, or group of manufacturers, and does not hold any financial interest in any of the pictures exploited, therefore all features will be offered on their just merits. Neither inflated values nor panicky sacrifices will prevail.

SUCCESSFUL BOOKING METHODS APPLIED

The booking methods adopted by Klaw & Erlanger, Sam S. & Lee Shubert, the Northwestern, and all other first class circuits, and which placed the theatrical business on its sound financial basis, are employed in routing, in the first class, legitimate, and high grade motion picture theatres in all parts of the country.

BIG FEATURES ON PERCENTAGE

Multiple reel features headed by Stars of National Reputation, reproductions of famous plays and popular books, or events of great International or Historic importance, may be classed as "desirable" in the "legitimate" theatres, and if managed by showmen who know their business, will generally give far greater returns than could be secured upon flat rentals. There is enough open time to keep twenty prints in constant use, provided the subjects are strong enough cards to get the bookings. The Pan-American is equipped to promote strong features upon these lines, and then place them on flat rentals afterwards, when this advertising method will secure top rental prices.

BIG PROFITS IN RENTALS

The last word in payments for feature pictures is from the exhibitor. If the manufacturer or importer secured all this money, it would mean three and four times as great a profit. When the state right buyer comes in between, he pays the lowest price possible, and rents at the top price obtainable. Anyone with enough money can buy a picture, but few know how to exploit on a safe and sane basis. Some over-promise and misrepresent, and the exhibitor loses confidence, and where about $2,500 has been paid in rentals for a feature in a good state by the exhibitors, possibly less than $1,000 has been received by the original owners. The Pan-American Co. is the direct connection between the owner and the exhibitor. The advantages it offers to both are considerable.

STATE RIGHT BARGAINS

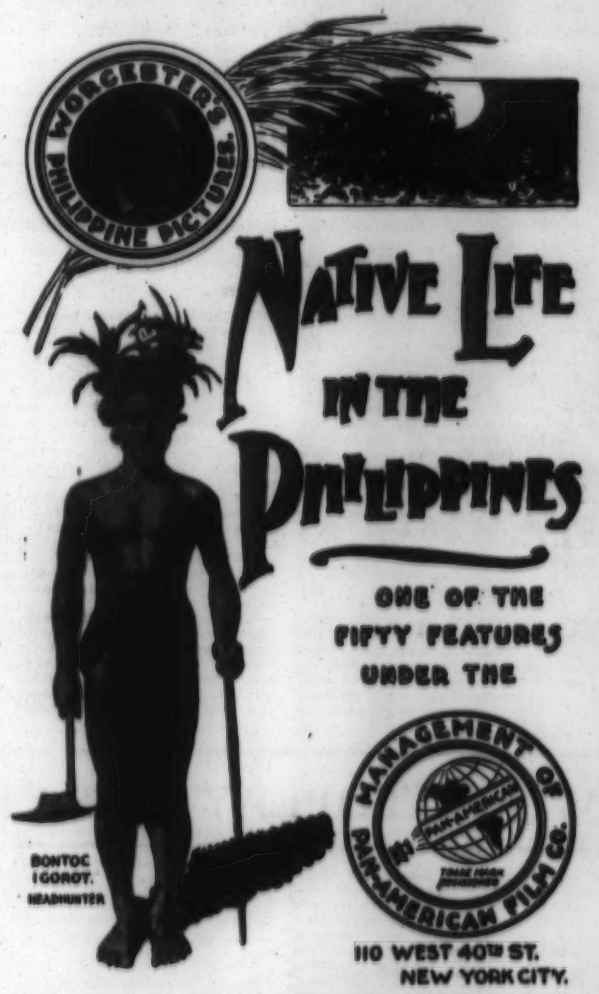
Some owners must receive quick returns for at least a portion of their product. They are in good financial standing, but need ready money. The curb operators and general dealers are kept in ignorance of these facts. We have the confidence of firms who will listen to an "inside" proposition, if they know it will mean quick business and secrecy, therefore buyers in any part of the country who can qualify, will be placed in touch with special prices, and sacrifice sales, and all the details of screen examination, inspection of copyright, review of paper, etc., etc., can be entrusted to the Pan-American staff, by parties who cannot make the trip to New York, and we can get any picture in the market that is for sale, and a great many that are not; and after the purchase is made we are in position to exploit it in all territory which the buyer cannot cover to advantage.

STANDING SPONSOR

If we endeavor to handle a poor picture, we lose money. If we are reasonably sure of booking any portion of the territory for a buyer who trusts to us, we have to use good judgment in helping in selection of picture, or we will also be losers. We are prepared to guarantee the billing, and otherwise assist in the financing of pictures that are worth while. Within the past month we have contracted to handle less than twenty pictures out of over twice that many inspected.

SALARIED MEN NOT WANTED

It is an open secret, that out of the twenty-two Pan-American offices already established in different parts of the country, not one representative is working upon a salary basis. They are not in the class of "salaried employees," but have dignified their dealings with us upon a partnership basis. If the heavy weekly expenses of executive offices, repair room, vault, stenographer, shipping clerk and road men are not covered by the agents' share of the business done, they lose money. These representatives, all of them, are men of experience, and recognise the advantages of connecting with us upon such a basis, and it is an absolute guarantee that pictures entrusted to our manipulation are going to get all the business possible, and in the quickest order.


WORCESTER'S PHILIPPINE PICTURES
NATIVE LIFE IN THE PHILIPPINES
ONE OF THE FIFTY FEATURES UNDER THE
MANAGEMENT OF PAN-AMERICAN FILM CO.
BONTOC IGOROT. HEADHUNTER
110 WEST 40TH ST. NEW YORK CITY.

NOW OPEN FOR ENGAGEMENT IN LEADING THEATRES OF U. S. AND CANADA UPON RENTAL OR PERCENTAGE BASIS

CUTTING UP TERRITORY

Our 22 exchanges will soon number 34. This is necessary to supply ALL the feature houses on the lists, and this cannot be done where one firm has too great an area to cover.

BONDED AND GUARANTEED

Our knowledge of the standing of our various agents, and the splendid references furnished in each case, rendered bonding unnecessary, but is mutually agreed to in every case by the agents, to satisfy the skeptical owners of pictures, who have had their confidence abused in the past by "irregular" returns. Furthermore all bookings are reported daily, remittances are immediate, and books open to inspection of our traveling auditors at all times.

MANUFACTURERS REPRESENTED

Manufacturers and importers without established headquarters in New York may make reasonable arrangements with us for local representation, and we are ready to cover all departments of the business from the acceptance of the negative to the selling of state rights, or renting direct to the exhibitor, including reviews and advertisements in the trades papers, lithographing, printing, etc. Bonds in any amount furnished.

PAN-AMERICAN TERRITORY

Some of our contracts give us world's rights. A great many are for the Western Hemisphere, and others for United States and Canada only.

We are arranging for representation in the West Indies, Central and South America, and all U. S. possessions.

MINIATURE THEATRE

When the night and day demand is too great upon our "Ivy" projecting room, we arrange for use of others in the same building, 110 West 40th St. Buyers and exhibitors of feature subjects may make arrangements with us at any time for screen examination.

"FIFTY FEATURES" OUR "SLOGAN"

Fifty features—each one from three reels in length to a full evening's entertainment—constitute our supply. New ones being released to take the places of those which have covered the territory for first, second and third runs.

"NATIVE LIFE IN THE PHILIPPINES"

and other leading pictures of equal magnitude, will be exploited through the first class theatres in the twenty-five most important cities of the United States and Canada before covering adjacent territory. The second run will be to smaller theatres and leading moving picture houses upon a flat rental basis.

NATIVE LIFE IN THE PHILIPPINES

is composed of two complete programs, each six thousand feet in length, and for the most important bookings, both programs will be run at once as a "double-header."

ALL ANGLES COVERED

Every angle of the moving picture business from the standpoint of promotion, will be covered by the Pan-American Film Co., both through its established agencies in thirty-four separate territories, and by the active work of the road men, who, while exploiting special features en tour, will at the same time work in co-operation with territorial representatives, on the list of regular rentals available for the particular territory they are travelling through.

Far reaching negotiations have been entered into for a market in the West Indies, Central and South America, and agencies established in London, Berlin, Paris and Sydney.

ALL BUSINESS TRANSACTED AT NEW YORK OFFICE, 110 WEST 40th ST., 9th FLOOR. 'PHONE BRYANT 6578

"BARNES OF NEW YORK"

Film of Gunter Novel to Follow "A Million Bid" at Vitagraph Theater

Mr. Barnes of New York will open at the Vitagraph Theater Easter Monday. This six-reel motion picture adaptation of the novel and play of the same name, by Archibald Clavering Gunter, features Maurice Costello, Darwin Karr and an all-star Vitagraph cast. In addition to this feature, the comedy offering will be a three-reel picture, Love Luck and Gasoline, featuring John Bunny, Lillian Walker, and Wallie Van. The silent comedy will be The New Stenographer.

A Million Bid, Goodness Gracious, and The Honeymooners are now in their last two weeks. These pictures have proven unusually strong attractions, having drawn capacity houses to the Vitagraph Theater since its opening.

FILM SAVAGE NOVEL

"My Official Wife" to Be Seen in Six-Reel Vitagraph Production

Richard Henry Savage's novel of Russian life, My Official Wife, is to be seen in a six-reel Vitagraph production soon at the Vitagraph Theater. The film version will feature Clara Kimball Young as Helen Marie, the role portrayed on the stage by Minnie Seligman, and Harry Morey as Colonel Arthur Lenox. Others in the cast are Earle Williams and Roger Lytton.

Hundreds of orthodox Russians will be seen in the production to lend realism to the spectacular scenes. The Imperial Russian Dancers appear in the Czar's ballroom scenes. The story has the activities of the Nihilists as its foundation.

EXHIBITORS CENSOR

Washington Organization Maintains Own Censor Board

PORTLAND, ORE. (*Special*).—The motion picture theaters of southwestern Washington, which district is tributary to Portland, have organized for purposes of mutual benefit, such as joint arrangements for the use of films, standardisation of prices, and the elimination of objectionable films. A board of censorship will be maintained in Portland by the organization. Olympia, Chehalis, Centralia, Aberdeen, Hoquiam, Montesano, Elma, Tenino, Vancouver, and Puyallup are included in the body. The officers are: E. A. Rupert, of Aberdeen, president; J. A. Alexander, Chehalis, vice-president; E. A. Zabel, Olympia, secretary; W. M. Mansfield, Centralia, treasurer.

WANT FILM COMMISSION

New York Legislator Would License All Motion Pictures Produced

ALBANY (*Special*).—Assemblyman Eadie has introduced in the Legislature here a bill providing for the establishment of a motion picture commission to have charge of licensing and regulation of moving pictures. The commission is to be composed of three members to be appointed by the Commissioner of Education for six-year terms. One of them must be a woman. The salary of the chairman is to be $5,500 and of each of the other commissioners $4,000 a year. All films must be submitted to the commission and licensed by it before exhibition. The commission may appoint not exceeding sixty advisory commissioners to assist it in the examination and licensing of films.

G. W. HENRICK.

KATHERINE LA SALLE

Katherine La Salle, a late portrait of whom appears on another page of this issue, will be seen in the title-role of the five-reel production of The Banker's Daughter, now being produced by the Life-Photo Film Corporation.

Miss La Salle played opposite Thomas Ross in the film production of Checkers, opposite Edmund Breese in the stage production of The Master Mind, and is now understudy for Miss Florence Reed in The Yellow Ticket. Miss La Salle played the lead in The Yellow Ticket before it reached New York city.

DINE FILM MAN

PORTLAND, ORE. (*Special*).—Joseph Partridge, special representative of the General Film Company, was the guest of honor at a luncheon given here recently, at the Commercial Club, by fifty Portland motion-picture exhibitors and representatives of the exchanges. Melvin G. Winstock, president of the Portland and Oregon Motion Picture Exhibitors' Leagues, presided. Mr. Partridge gave his opinion that producers and distributors should take better care of the exhibitors, and stated that the General Film Company was making efforts for increased betterment along these lines.

VITAGRAPH MILITARY FILMS

The Vitagraph Company is preparing for a series of six plays to be presented at the Vitagraph Theater, under the title of The Regular Army Man. These pictures are to be taken in collaboration with Colonel Jasper Brady, and permission has been secured from the Secretary of War whereby the troops now in Texas may be used in these pictures. Colonel Brady and a company of Vitagraph players will go to Texas soon. The expedition will be in charge of Captain Harry Lambart, Vitagraph director, and formerly in the British cavalry.

"DIRECTOR GASNIER IN THE LION'S DEN."
Pathe Chief Director's Diversion at St. Augustine Studio.

SETTLE FILM SUIT

Agreement Between Ansco and Eastman Firms Removes Chance of Dearth in Film Supply

The reaching of a settlement between the Eastman Kodak Company and the Ansco Company lays at rest all fears of a possible halting of the supply of motion-picture film. By the terms of the original injunction issued a month ago, and suspended for a three-month period, the Eastman Company would have been seriously hampered in meeting the film demand at the end of that time, and, as the Rochester firm now supplies ninety per cent of the world's raw stock, the picture possibilities were extremely disquieting. Last week's agreement provides for the payment of a substantial sum by the Eastman Company to the Ansco interests, which settles all matters in controversy in the past, and the Eastman Company's work in the future will be done under the patents controlled by the Ansco firm.

The Goodwin patents on the flexible film process, owned by the Goodwin Film and Camera Company, which is now controlled by the Ansco interests, were granted on Sept. 13, 1898; and so long has the case dragged in the courts that the patents have only until Sept. 13, of next year, to run. Action against the Eastman Company was brought by the Goodwin Company in 1902, but no decision was reached until last September. Judge Hasel, of the United States District Court, at Buffalo, at that time upheld the contentions of the Goodwin interests, and issued an injunction against the Eastmans, ordering an accounting of profits. An appeal was taken, and last month the United States Circuit Court of Appeals upheld the lower court's decision, and ordered that the injunction go into force immediately. The Eastman attorneys showed, however, that this would work a hardship both to ordinary photographers and to the motion-picture interests, so a suspension of the injunction for three months pending the formation of a permanent arrangement was granted by the court to the Eastman Co.

The next step in the case was the agreement reached last week which permanently settles one of the longest legal battles ever waged. Neither of the parties to the agreement would state the exact amount paid by the Eastman Company, other than to say that it was "substantial."

NEW PHOTOPLAY THEATERS

The Star and Symphony photoplay theaters, Binghamton, N. Y., have been consolidated and will in the future be run by the Symphony Theater Company, incorporated at $100,000. Both theaters are entirely modern, the Symphony featuring a monster organ. Each theater has a seating capacity of 1,000. The officers of the new company are: President, Ned Kornblite; vice-president, J. Kornblite; secretary and treasurer, David Cohen. These officers, with Frank L. Cohen, constitute the directors. Mr. Kornblite will continue to exercise supervision over the affairs of the Star, while acting in the capacity of manager, and Mr. Cohen will give attention to the management of the Symphony as in the past.

Samuel F. Wheeler has taken out a permit for a three-story hall building and motion picture theater at 45 West Chelten Avenue, Philadelphia. The theater will cost $18,000 to build.

The Empress Theater, at Central Avenue and Twelfth Street, is the newest addition to the Indianapolis picture houses. It is under the management of the People's Amusement Company, which also operates the Victoria and Talbot in the same city. The Empress has a seating capacity of six hundred, and has all the latest improvements, including indirect lighting system, a dozen electric fans, and a system for changing the air every five minutes.

The Monarch Theater Company has been formed at Springfield, Ill., for the purpose of building theaters throughout Central Illinois devoted to motion pictures and vaudeville. One house has been started at Springfield which is expected to cost $10,000. It is located in the residence district, and will seat six hundred. The house is to be adaptable for use as a theater proper or as an open-air house in Summer.

Pittsburgh, Pa., is to have one of the finest photoplay theaters in the country. It is to be located at Penn Avenue, west of North Highland, and will cost $50,000, and is expected to be completed by next September. The seating capacity will be 1,000. The theater is to be operated by Howland and Clark, pioneers in Pittsburgh motion-picture ranks.

The Cherokee Amusement Company plans the erection of a $10,000 motion-picture theater at 1589 Bardston Road, Louisville, Ky. The seating capacity of the house will be 675.

C. B. PRICE WITH WORLD COMPANY

C. B. Price, till recently with the Los Angeles office of the General Film Company, is now the Pacific Coast representative of the World Film Corporation, having charge of their branches at Seattle, Portland, Los Angeles, Salt Lake, and San Francisco. Headquarters are at 104 Golden Gate Avenue, San Francisco.

"FLYING A" NOVELTY BALL

The employes of the American Film Manufacturing Company gave their first novelty dance recently at the Colonial Ball Room, Chicago. About one hundred and sixty couples were present, and all had a most enjoyable time.

FILM MAN TO PRISON

Samuel Marcusson, who as the Improved Feature Film Company did business at 42 East Fourteenth Street, pleaded guilty before Judge Swann in General Sessions to the charge of receiving stolen goods, and was sent to the penitentiary for six months.

According to Harry Buxbaum, manager of a branch of the General Film Company at 440 Fourth Avenue, $50,000 worth of films was stolen by agents of the Improved Feature Film Company since last November, and the two branches of the General Film Company have been robbed of films worth $150,000 in the last few months. The business of the Improved Film Company, it was charged, was made up almost entirely of stolen goods.

ILLINOIS STRIKE

Operators and Exhibitors Still at Odds in Springfield—Bitter Fight On

SPRINGFIELD (*Special*).—The strike started at the local picture houses, three weeks ago, is far from settled, as each side is determined to win, and much bitterness has been shown during the last ten days. The members of the local Stage Hands Union at the Gaiety vaudeville house went out on a sympathetic strike with the motion-picture operators. The stage men went out just before an afternoon performance, and non-union men were got in a hurry-up call. All of the picture houses are being picketed by members of the newly formed Picture Operators' Union. Bills and cards are being passed out in an effort to boycott the places. Various local unions, at their meetings last week, passed resolutions forbidding their members from attending the affected theaters, and, as this city is strongly union, it is bound to hurt the picture business a great deal.

On Saturday, March 14, W. W. Watts, proprietor of the Gaiety vaudeville house and the Vaudette picture theater, swore out warrants for the arrest of twelve of the striking operators, charging that they violated the State law by conspiring to boycott the business of the different picture houses. The men were arrested in front of the various picture houses, where they were doing picket duty. All were put in the county jail. Bond was fixed at the sum of five hundred dollars for each, which was secured in a short time, and all were released, the trial being set for March 19, but later on postponed.

Among those arrested was William Canavan, third vice-president of the Stage Employe's International Alliance, who came to this city from St. Louis, three weeks ago, to organise the operators. Canavan says they will test the "blue laws" of the city soon by securing warrants for the arrest of the owners of the affected houses on a charge of violating the State law by keeping their places open on Sundays.

ELMER L. TOMPKINS.

SCENARIO CONTEST

Details of the New York "Sun"-Vitagraph Prize Photoplay Offer

The New York *Evening Sun* and the Vitagraph Company of America have collaborated on a contest for writers of motion-picture stories, and prizes of $1,850 are offered. The first prize is $1,000; the second, $250, and the third, $100. The judges are: Maurice Costello, John Bunny, two members of the *Evening Sun* staff, and Edwin M. La Roche, of the *Motion Picture Story Magazine*.

The conditions are, in brief: The photoplay must be original, capable of being made in America, and from one to six reels in length. Any number of photoplays may be submitted, but each manuscript must bear a fictitious name or cipher, with the author's real name in a sealed envelope, and only one prize will be given to any one person. The Vitagraph Company reserves the right to purchase any of the photoplays submitted and not deemed worthy of a prize. Novelty, vitality, and acting value are the desirable points. The contest closes May 1, and awards are expected to be made by May 15.

ECLAIR AT BAYONNE

Work Goes On in Centaur Studio—Pushing New Fort Lee Structure

The Eclair Film Company has taken possession of the fully equipped studio and factory building at Bayonne of the Centaur Company, and work is going on in such a manner as to practically insure the continuance of Eclair service, despite the complete destruction of the company's plant and factory at Fort Lee.

The arrangement by which the Eclair Company uses the Bayonne plant will continue until the completion of the new studio at Fort Lee. Ground for this structure was broken last week, and the work begun with a rush. It is to be located immediately back of the old plant. The building will be entirely fireproof, and will contain appliances making it the last word in studios.

NEW ALL-STAR STUDIO

Company Has Secured Mount Vernon Studio—To Remodel Building

The All-Star Company has secured the studio formerly used by Lee Lash in Mount Vernon, and plans an extensive remodelling of the building to bring it strictly up-to-date. The first step was the incorporation of a separate company. The All-Star Studios, with a capitalisation of $15,000 to control the studio. The directors of this company are Philip Klein, G. J. Cooke, and Augustus Thomas.

The Lee Lash building is 140 feet by 165 feet, and four stories in height. Provisions for four sets are provided in the studio, which has an area of 50 feet by 150 feet. It is also planned to instal a manufacturing plant in the Mount Vernon building.

MISS PATES WITH SELIG

Gwendolyn Pates, who has for some time appeared in Pathe pictures, is a new and attractive addition to the Selig Stock at the Chicago studio. Her husband, William Crew, an actor and producer, is now connected with the Selig Company.

NEW FEATURE COMPANY

Organization Headed by Frank Tichenor to Feature E. K. Lincoln —"Littlest Rebel" Initial Offering

Including in its roster several persons whose names augur well for its success, the Photo Play Productions Company has launched its first announcement with every sign of taking a big niche in the film world. Executive offices have been taken on the tenth floor of the Candler Building, 220 West Forty-second Street, and plans are rapidly being whipped into shape for the first production, a screen version of Edward Peple's The Littlest Rebel.

E. K. Lincoln, who has become well known to photoplay fans through his connection with the Vitagraph Company, will be the new company's leading man. The Photo Play officials say that they have a big surprise in store in the name of the actress who will play leading feminine roles opposite Mr. Lincoln, one of the most prominent stars now in motion pictures having been engaged. William J. Sorelle is another prominent player who will be seen in the new organization's productions.

Frank A. Tichenor, of Manhattan Slide and Film Company fame, not to forget last year's Motion Picture Exposition, which he engineered, is the general manager and treasurer of the Photo Play concern. The producer is Edgar Lewis, who made Reliance pictures for the Mutual programme for a long time. Philip Rosen, one of the country's best-known camera men, who has been a member of the Licensed, Mutual, and Universal forces, will be the photographer.

Edward Peple, the dramatist, author of The Littlest Rebel, The Prince Chap, The Love Route, and A Pair of Sixes, the latest Broadway hit, has placed his plays at the disposal of the Photo Play Company, and will personally assist as consulting director in their production in motion-picture form.

The production of The Littlest Rebel will be made with all the care possible. The players will be taken to the various spots in the South required by the play. Much attention will be paid to detail. For instance, the battle scenes will not only be spectacular in the extreme, but an effort is being made to get the original battle flags for use in producing the picture. Officers who took part in the battles of the Civil War have been secured to collaborate with the producers. The rights to the costumes and properties of the original production have been acquired from Al H. Woods, the theatrical magnate.

Another bit of attention to detail will be shown when the declaration of war is flashed upon the screen. The original declaration will be photographed for this purpose. The picture will open with an allegorical scene of Lincoln freeing the slaves from their shackles.

THANHOUSER THRILLER

Harold MacGrath and Lloyd Lonergan at Work on Big Serial Feature

The Million Dollar Mystery is the latest of the big serial pictures to flash upon the horizon. Thanhouser will produce this feature, and Harold MacGrath, whose Adventures of Kathlyn has proven such a hit, will collaborate with Lloyd Lonergan, Thanhouser scenario editor, on the stories. The Chicago *Tribune* and over two hundred newspapers throughout the country will publish the stories as the pictures are released.

Plans for The Million Dollar Mystery have been under way at New Rochelle for some time, and C. J. Hite, Lloyd Lonergan, leading players and producing directors, have been holding secret meetings, the object of which was only last week divulged. The Million Dollar Mystery is to be written around the sudden disappearance of an heiress, and her thrilling adventures. Flo La Badie will be seen as the heiress, and the balance of the cast will be recruited from the strong Thanhouser roster. Marguerite Snow will be seen in the heavy lead as a titled adventuress. James Cruze will portray a newspaper reporter and Sidney Bracy will be seen as an old faithful family servant.

The pictures will be in two reels, issued weekly, starting June 21.

LEAGUE CONVENTIONS

Seven States Announce Dates for Annual Conventions

Seven State branches of the Motion Picture Exhibitors' League of America have announced the dates for their annual conventions. Of those given, Wisconsin will start the ball rolling early in April, while Alabama is last on the list.

The dates and places of meeting follow: Wisconsin, Green Bay, April 7, 8; Kentucky, Lexington, April 21, 22; Illinois, Springfield, April 28, 29; New York, Rochester, May 5; North and South Carolina, Charlotte, N. C., May 18, 19; Alabama, Birmingham, May 25.

EXHIBITION NOTES

Foreigner to Exhibit—Appoint Western Representatives—Plan Novelties

The outlook at present for the Motion Picture Trades Exposition, to be held at the Grand Central Palace, June 8 to 13, promises an even more successful week than that of last year. Many of the exhibitors are doubling their space of last year, and some unusual novelties are planned to increase the usefulness of the exposition to both manufacturers and exhibitors.

The Ernemann Photo-Kino Company, of Berlin, are going to make an elaborate display of their manufactures at the exposition. The exhibit will include their projection machines, cameras, and printing machines.

The following were last week appointed by the exposition officials as authorized representatives in their various cities: William Sweeney, 338 South State Street, Chicago, Ill.; S. A. Lustig, 701 Columbus Building, Cleveland, Ohio; Fred J. Herrington, 23 Knox Avenue, Pittsburgh, Pa.

A certain hour is to be set aside each day at the exposition for manufacturers to show their films to motion picture theater proprietors in a theater especially erected for that purpose.

ANOTHER CENSOR BOARD

EUGENE, ORE. (*Special*).—A municipal board of censors to pass on all motion pictures has been created by the local city council. The board is composed of the city superintendent of schools, the president of the Fortnightly Club, a woman's organization; the probation officer of the county, a representative of the motion-picture houses, and one member to be named upon recommendation of the Parent-Teacher Association. The ordinance was passed after a month of fighting, which, toward the end, became very bitter.

WILBUR WINS IN ST. LOUIS

The Pathe studios rejoiced last week over the news that the popularity contest of the St. Louis *Times*, just closed, had been won by Crane Wilbur.

HELEN GARDNER IN "AND THERE WAS LIGHT."
Three-Part Drama by Helen Gardner Players.

KALEM FILMS

THE WILES OF A SIREN
A Two-Part Carlyle Blackwell Feature
The desperate attack by the African savages; the awful plight of the missionaries in the burning building. Just two of the tense incidents.
Released Monday, April 13th — Get the Special 1, 3 and 6-Sheet Posters

THE NAVAJO BLANKET
Featuring Princess Mona Darkfeather in a Two-Part Western Romance
The Apache raid upon the defenseless Navajo village, Mona's flight for aid, the Navajoes' revenge, will hold your patrons a'quiver with excitement.
Released Wednesday, April 15th — Superb 1, 3 and 6-Sheet Posters

A RACE WITH THE LIMITED
Presenting Miss Billie Rhodes in a Stirring Railroad Drama
How Billy, by a wonderful shot, averts the terrible wreck which menaces the East and Westbound trains is shown in a breathless climax.
Released Friday, April 17th

THE FIGHT ON DEADWOOD TRAIL
Aided by friendly Indians, the miner pursues the renegades who have robbed him of his fortune. The battle that follows is intensely exciting.
Released Saturday, April 18th
Special 1 and 3-Sheets

Scene from "THE FIGHT ON DEADWOOD TRAIL"

Released through the Special Feature Department of the General Film Company
THE BOER WAR (In Five Parts)
WOLFE, or THE CONQUEST OF QUEBEC (In Five Parts)
THE DEATH SIGN AT HIGH NOON (In Three Parts)
A CELEBRATED CASE (In Four Parts)
FRANCIS MARION, THE SWAMP FOX (In Three Parts)
THE OTHER HALF OF THE NOTE (In Three Parts)

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A GOOD PROGRAMME FOR EXHIBITORS

A Comedy Every Tuesday and Saturday	A Drama Every Friday	A Two-Reel Feature Every Wednesday and Thursday

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MONDAY, APRIL 20th
"OFFICER JIM" 3 Reels By Lawrence S. McClosky

MONDAY, APRIL 13th
"DAUGHTERS OF MEN" 5 Reels By Charles Klein

MONDAY, MAY 4th
"THE GAMBLERS" 5 Reels By Charles Klein

FIVE RELEASES EACH WEEK

"THE FIGHTING BLOOD"—2 Reel Military Drama		Wednesday, April 1st
"THE MANSION OF SOBS"—2 Reel Drama		Thursday, April 2nd
"A MAN'S FAITH"—Drama		Friday, April 3rd
"SHE WAS A PEACH"—Comedy "THE EYES HAVE IT"—Comedy	Split Reel	Saturday, April 4th
"ALL IN THE AIR"—Comedy "THE BULLY'S DOOM"—Comedy	Split Reel	Tuesday, April 7th

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LICENSED FILM RELEASES

Monday, April 6.

(Bio.) The Master of the Strong. Dr.
(Edison) Clarence and Percy's Sailing Party. Com.
(Kalem) The Cabaret Dancer. Two parts. Dr.
(Pathe) Pathe's Weekly. No. 28. 1914.
(Melies) Cabby's Nightmare. Com.
(Melies) Bobby "Some" Spiritualist. Com.
(Selig) The Adventures of Kathlyn. No. 8 (The Cruel Crown). Two parts. Dr.
(Vita.) Cherry. Com.
(Vita.) Pups on the Rampage.

Tuesday, April 7.

(Cines) A Son of the Sea. Two parts. Dr.
(Edison) The Black Mask. (First of The Man Who Disappeared series.) Dr.
(Ess.) The Price of His Honor. Dr.
(Lubin) All in the Air. Com.
(Lubin) The Bully's Doom. Com.
(Pathe) Whitlaw's Night Out. Com.
(Pathe) Ancient Ruins at Thebes, Egypt. Sc.
(Selig) A Mix-Up on the Plains. Com.
(Vita.) Memories That Haunt. Two parts. Dr.

Wednesday, April 8.

(Edison) Andy and the Hypnotist. (Fifth of the Andy series.) Com.
(Ess.) The Bargain Hunters. Com.
(Kalem) Captured by Mexicans. Two parts. Dr.
(Lubin) Lord Algy. Two parts. Com.
(Pathe) The Grafters. Picture cartoon.
(Pathe) The Termite, the Insect Architect.
(Selig) The Rube. Dr.
(Vita.) Frald Cat. Dr.

Thursday, April 9.

(Bio.) When a Woman Guides. Dr.
(Ess.) Snakeville's New Sheriff. Com.
(Ess.) The Root of Evil. Two parts. Dr.
(Melies) Fine Feathers Make Fine Birds. Com.
(Melies) Batty Bill Wins a Baby. Com.
(Pathe) Pathe's Weekly. No. 29. 1914.
(Pathe) The Greater Love. Two parts. Dr.
(Selig) The Fire Jugglers. Dr.
(Vita.) The Little Sheriff. Dr.

Friday, April 10.

(Edison) The Impersonator. Three parts. Dr.
(Ess.) In the Moon's Ray (Two parts. Dr.
(Kalem) Gertie Gets the Cash. Com.
(Kalem) Hubby's Night Off. Com.
(Lubin) On the Brink. Dr.
(Selig) Red Head Introduces Herself. Com.
(Selig) All Mixed Up. Com.
(Vita.) An Easter Lily. Com.

Saturday, April 11.

(Bio.) Hickville's Finest. Com.
(Bio.) Rings and Robbers. Com.
(Edison) The Chinese Fan. (Fifth of the Dolly of the Dailies series.) Dr.
(Ess.) The Treachery of Broncho Billy's Pal. Dr.
(Kalem) Under Desperation's Spur. Dr.
(Lubin) At His Expense. Com.
(Pathe) Detective Kelly. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 18.
(Vita.) The Girl from Prosperity. Two parts. Com.

MUTUAL FILM RELEASES

Monday, April 6.

(Amer.) Like Father, Like Son. Two parts. Dr.
(Keystone) Title not yet announced.
(Rell.) Our Mutual Girl. No. 12. Dr.

Tuesday, April 7.

(Beauty) Retribution. Dr.
(Maj.) Title not yet announced.
(Than.) A Debut in the Secret Service. Dr.

Wednesday, April 8.

(Amer.) A Happy Operation. Com.
(Broncho) Shorty's Sacrifice. Two parts. Dr.
(Komic) Title not yet announced.

Thursday, April 9.

(Domino) Title not yet announced.
(Keystone) Title not yet announced.
(Mutual) Mutual Weekly. No. 67.

Friday, April 10.

(Kay-Bee) Title not yet announced.
(Maj.) Title not yet announced.
(Princess) Title not yet announced.

Saturday, April 11.

(Keystone) Title not yet announced.
(Rell.) Title not yet announced.
(Royal) Title not yet announced.

UNIVERSAL FILM RELEASES

Monday, April 6.

(Imp) Out of the Far East. Two parts. Dr.
(Powers) The Seat of Trouble. Com.
(Powers) A Glimpse of the Oil Regions of Texas. Sc.
(Victor) Secured by Cupid. Com.-Dr.

Tuesday, April 7.

(Crystal) Get Out and Get Under. Com.
(Crystal) An Undesirable Suitor. Com.
(Gold Seal) The Mystery of the White Car. Two parts. Dr.
(Univ.) Ike—Universal Ike Has His Ups and Downs. Com.

Wednesday, April 8.

(Eclair) The Drug Traffic. Two parts. Dr.
(Joker) The Star Boarder. Com.
(Nestor) A Gypsy Romance. Dr.
(Univ.) Animated Weekly. No. 100.

Thursday, April 9.

(Imp) Where There's a Will There's a Way. Com.
(Frontier) Pretzel's Baby. Com.
(Rex) The Ruby Circle. Two parts. Dr.

Friday, April 10.

(Nestor) Her Moonshine Lover. Com.
(Powers) The Baseball Fan. Com.
(Powers) Protecting New York's Millions from Fire. Edu.
(Victor) The Little Mail Carrier. Two parts. Dr.

Saturday, April 11.

(Joker) Schultz, the Paper Hanger. Com.
(Frontier) Poison. Dr.
(101 Bison) Dancers of the Veldt. Three parts.

FEATURES ON THE MARKET

General Film Company

A Celebrated Case (Kalem). Four reels.
The Fulfillment (Essanay). Three reels.
The Night Riders of Petersham (Vitagraph). Three reels.
Judith of Bethulia (Biograph). Four reels.
Lost in Mid-Ocean (Vitagraph). Three reels.
Germinal (Pathe). Five reels.
Through Fire to Fortune (Lubin). Five reels.
The Lion and the Mouse (Lubin). Six reels.
The Battle of Shiloh (Lubin). Four reels.
The Third Degree (Lubin). Four reels.
Thor, Lord of the Jungles (Selig). Three reels.

Mutual Film Company

Imar the Servitor (New Majestic). Four reels.
Cardinal Richelieu's Ward (Thanhouser). Four reels.
The Battle of the Sexes (R. & M.). Four reels.
Mettena's War Pictures.
Seeing South America with Roosevelt.
The Gangsters of New York (R. & M.). Four reels.
Joseph in the Land of Egypt (Thanhouser). Four reels.
The Great Leap (R. & M.). Four reels.
Ray Bliss (New Majestic). Three reels.
Frou-Frou (Thanhouser). Four reels.

Universal Film Company

Samson. Six reels.
The Spy. Four reels.
Washington at Valley Forge. Four reels.
Won in the Clouds. Three reels.
Merchant of Venice. Four reels.
Absinthe. Four reels.

Kennedy Features, Inc.

Charlotte Corday. Four reels.
Elsie Venner. Three reels.
Jess. Four reels.
Mary Magdalen. Three reels.
The Bride of Lammermoor. Three reels.

Criterion Features

The Desert's Sting. Three reels.
The Trap. Three reels.

Eclectic

Perils of Pauline. Three reels.
Napoleon. Five reels.
The Reckoning. Four reels.
Esther. Three reels.

Gaumont

The Three Shadows. Three reels.
Fantasmas.
The Better Man. Three reels.
The Judgment of the Jungle. Three reels.

Famous Players Film Company

Tess of the Storm Country. Five reels.
Clothes. Four reels.
A Good Little Devil. Five reels.
The Pride of Jennico. Four reels.
Hearts Adrift. Four reels.

Marion Leonard Features

The Awakening of Donna Isolla. Three reels.
The Rose of Yesteryear. Three reels.

All Star Company

In Missouri. Five reels.

EXCLUSIVE SUPPLY RELEASES

Monday, April 6.

(Gt. No. Spec.) Darkness and Dawn. Three parts. Dr.

Wednesday, April 8.

(Itala) Tracked Across the Desert. Three parts. Dr.

Friday, April 10.

(Blache) Rodman Law in Plotting Death. Four parts. Dr.

SELIG

"THE CHERRY PICKERS"

"The Cherry Pickers"

An old melodrama, with a cunning scheme of revenge, revitalized in a wonderful way—A famous episode in the Afghan Campaign in British India.

In Two Reels
Released April 13th

***April 14th*—"A ROMANCE OF THE FOREST RESERVE"**
How the revenge of the sullen sheep-herders was thwarted by a beauty enamored of a forest ranger.

***April 15th*—"A PAGE FROM YESTERDAY"**
An echo of the Civil War—A repentant rogue comes back.

***April 16th*—"A FLIRT'S REPENTANCE"**
A married flirt is rescued by a daring and adoring husband.

***April 17th*—"RED HEAD AND MA'S SUITORS"**
She makes it hot for visitors with molten lead, poured from the room above the parlor.
On the same reel with
"DOC YAK, OVER THE FENCE AND OUT"

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The Publication of My Name
in Connection with that of Another Director in the Formation of a Company, and the Rumor Relating thereto are Founded on Nothing, but a Huge Joke.

CHARLES BENNETT

KENNEDY ON STAND

General Film Head Appears in Government's Suit Against Patents Company

The hearings in the Government's suit against the General Film Company and the Motion Picture Patents Company as a trust under the terms of the Sherman Anti-Trust Law are still going on with the end still as distant as ever. J. J. Kennedy, president of the General Film Company, was the principal witness heard last week, and he endured a long cross examination at the hands of Special Deputy United States District Attorney Edward P. Grosvenor.

Mr. Kennedy explained fully the circumstances surrounding the formation of the General Film Company and the Patents Company. The Government attorney attempted to show that it was an effort to secure control of all the Licensed rental exchanges, but Mr. Kennedy's testimony remained unchanged, in that the companies were formed merely as an effort to furnish a remedy for evils which were then admitted to exist in the method of film distribution, and that no exchanges were ever forced to sell, but were always purchased at the request of the owners.

Some time was spent by the Government attorney to show that Mr. Kennedy had drawn up an estimate of the value of the exchanges throughout the country with the intention of later taxing up the property. Mr. Kennedy showed that the estimate was made up in collaboration with John Collier, of the National Censorship Board, to show the magnitude of the film business of the country. The hearings are being continued this week.

INCORPORATED AT ALBANY

Smallwood Company to Take Over United States Film Company's Business

ALBANY (*Special*).—Among last week's incorporations of film companies was that of the Smallwood Film Corporation, with a capitalization of $100,000. The Smallwood Company is formed to take over the business of the United States Co. of which Arthur N. Smallwood was general manager. It will specialize in the making and distribution of industrial and educational subjects, and expects to have a skylight studio and well equipped factory under way by April 1.

The company will not produce any of its own features, but will make dramatic features to order for States rights men, who will only have to furnish the scenario and producing expenses.

The original United States Film Company, with which Mr. Smallwood has been identified since its inception, was organized early in 1908 at Cincinnati, and was a member of the old Motion Picture Alliance. Mr. Smallwood will be treasurer and general manager of the new company.

Other incorporations last week were:

Dance Film Instruction Company, Manhattan; $8,000; Grace Field, 203 West Eighty-first Street, New York; A. Baldwin Sloane and Samuel Wallach, New York.

Imperator Film Company, Manhattan; $50,000; Sigfried Isaacs, 67 Irving Place, New York; Henry Salomon, Joseph R. Goldberg, New York.

Star Feature Film Service, Manhattan; $5,000; Morris Meyers, 302 Convent Avenue, New York; Abraham Breitbard, New York; Samuel Horowitz, Brooklyn.

SEAY ON PICTURES

Edison Director Writes Interestingly for "The American Boy"

Charles Seay, Edison director, has turned author. Mr. Seay has written an article on the making of motion pictures, which appears in the April number of *The American Boy*. The article is probably the first one published in a magazine of general circulation treating of the motion picture from the director's viewpoint. It explains in an unusually interesting manner the various steps in the making of a motion picture, and is one of the clearest expositions of the art yet made. Interesting photographs illustrate the article.

KING BAGGOT IN PERSON

Imp Lead Shows How Pictures Are Made at Republic—"Samson" Liked

King Baggot is for the first time in five years being seen on the stage in a speaking part. The silence was broken Monday at the Republic Theater, where the Imp lead opened an indefinite engagement in a somewhat novel skit. With Arline Pretty, Frank W. Smith, Howard Crampton, and John Powers, Baggot shows the making of a single-reel photoplay, The Baited Trap. Later, the audience is shown the motion pictures of the sketch just acted.

This novelty, which was written by Monte M. Katterjohn, Eastern Universal scenario editor, is seen at the four-and-nine o'clock performances, and is followed by Samson, the six-reel portrayal of the Bible story, which is proving a strong drawing card.

FINED FOR BOYCOTT

Pittsburgh Operators Who Fought Exhibitor End Up in Court

PITTSBURGH (*Special*).—As a result of an alleged attempt to boycott a Market Street motion picture theater which they charged was employing non-union operators, William Barger and Roger McKelvey were on Sunday fined $10 in the local police court.

The young men were said to have paraded Market Street carrying large signs on their backs, informing the public that a Market Street theater was employing non-union operators and asking that patronage be withheld. Josiah Pearce, manager of the theater, had the men haled to court, saying that they were injuring his business.

FALSELY BOOKING "ZENDA"

The Famous Players Company states that A Prisoner of Zenda is being booked throughout New Jersey and Eastern Pennsylvania without authority by C. A. Beach. George M. Krupa, Hippodrome Theater, Lancaster, Pa., controls the rights for this production in Pennsylvania, and the Famous Players Exchange, 351 Vine Street, Philadelphia, the rights for New Jersey. "These concerns," continues the statement, "are the only ones authorized to book this production in this territory, and exhibitors who book this bogus print of A Prisoner of Zenda from C. A. Beach will be held equally responsible with him."

MARY PICKFORD AS "TESS OF THE STORM COUNTRY."
An Interesting Scene from Famous Players' Production.

THE BANKER'S DAUGHTER

in

Five Powerful Parts

BY BRONSON HOWARD

Exhibitors from all parts of the country are demanding bookings on this feature.

Wire territory that interests you most; if it is not closed we will telegraph you our price.

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Written and produced by Stanner E. V. Taylor

Twenty pleased and prosperous agents are attending to the bookings for a thousand serene and successful exhibitors

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"THE CRUCIBLE OF FATE"

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Order from your Exchange or direct from us.

"THE SILVER SNUFF BOX"—Drama — **Monday, March 30th**
It's the connecting link between mystery and revelation. It strikes terror to the culprit, frees an innocent girl and convicts the guilty man. CLARA KIMBALL YOUNG, CHARLES KENT, JAMES LACKAYE, DARWIN KARR and ETIENNE GIRARDOT are the cast.

"A HELPFUL (?) SISTERHOOD"—Drama — **Tuesday, March 31st**
Special Feature in Two Parts
Their vanity leads to foolish extravagance and folly. A wiser head corrects their mistaken ideas and the remedy is a helpful one. NORMA TALMADGE, LEO DELANEY and VAN DYKE BROOKE are the principals.

"STAGE STRUCK"—Comedy — **Wednesday, April 1st**
Wife gets hit hard. She mistakes the book-agent for the booking agent. It's a lucky mistake for all of them and she is cured. ADA GIFFORD, HUGHIE MACK and NED FINLEY are the leads.

"TOMMY'S TRAMP"—Comedy-Drama — **Thursday, April 2nd**
He doesn't have to wash and dress up. Tommy follows his example. He tries to be a tramp. He is saved from a burning barn and now he doesn't want to be a hobo. BUDDY HARRIS is the lead.

"BUNNY'S SCHEME"—Comedy — **Friday, April 3rd**
BUNNY and FLORA FINCH start their friends on their honeymoon. They also start their own. It's a big surprise to Flora. In Florida she is the happiest of brides and John is more than happy.

"THE CRUCIBLE OF FATE"—Drama — **Saturday, April 4th**
Special Two-Part Feature
Cecile Lowell deserts her husband and child for the stage. After the lure of the footlights have dimmed she hungers for her loved ones. She is rescued from the flames by her husband. Maimed and sorrowful, she lives and realizes the love she thought she had forever lost. NAOMI CHILDERS, DONALD HALL, ARTHUR ASHLEY and AUDREY BERRY are the cast.

SIX-A-WEEK

"CHERRY"		
"PUPS ON A RAMPAGE"	—Comedy and Entertaining	Monday, April 6th
"MEMORIES THAT HAUNT"—Drama	Special Two-Part Feature	Tuesday, April 7th
"FRAID CAT"—Comedy-Drama		Wednesday, April 8th
"THE LITTLE SHERIFF"—Comedy-Drama		Thursday, April 9th
"AN EASTER LILY"—Comedy		Friday, April 10th
"THE GIRL FROM PROSPERITY"—Comedy	Two-Part Special Feature	Saturday, April 11th

The Vitagraph Company Releases a Special Feature in Two Parts Every Tuesday and Saturday and a Comedy Every Wednesday and Friday
Vitagraph One, Three and Six-Sheet Posters. 7x9 Photos of Vitagraph Players

BROADWAY STAR FEATURES, Surpassing All Previous Vitagraph Achievements

THE VITAGRAPH COMPANY OF AMERICA, E. 15th Street and Locust Avenue, Brooklyn, N. Y.

DAYTON EXPOSITION

Ohio City Preparing for Largest Convention Crowd in History

DAYTON (*Special*).—This city is making preparations to take care of one of the biggest convention crowds in its history when the delegates to the National Convention of the Motion Picture Exhibitors' League arrive in July. To take care of the expected overflow one thousand tents have been arranged for, and these will be set up in the park just across from Memorial Hall, where the convention proper will be held. There will be boardwalks and electric lights in this tent city, and each of the tents will be furnished as comfortably as a room at a hotel.

The convention is under the direct supervision of the National Committee, which has placed a sub-committee in Dayton. Every State in the Union, and several provinces of Canada, will be represented.

A unique entertainment is being prepared for the guests. Motion pictures will be taken before the public of both professional and amateur players, and prizes will be awarded to those considered best in each class.

SYDNEY AYRES DIRECTING

Placed in Charge of American Company, with William Garwood in Lead

SANTA BARBARA, CAL. (*Special*).—President S. S. Hutchison, of the American Film Company, has announced the placing of Sydney Ayres as director of the first American company, succeeding Lorimer Johnson. Sydney Ayres, eight months ago, replaced Jack Kerrigan as leading man of this company, and has met with unusual success. Mr. Ayres's leading man will be William Garwood, for some time leading man with the Thanhouser and Majestic companies.

Sydney Ayres, while best known as a leading man, has also had considerable experience as a director. He has been successful as a writer of scenarios. He will, at times, in the future appear in the lead of his own productions. Reaves Eason will become Mr. Ayres's assistant.

THURLOW BERGEN WITH PATHE

Thurlow Bergen has deserted the legitimate for the pictures, and is now a member of Frank Powell's Pathe Company. Mr. Bergen has had a long and successful career on the legitimate stage, and this season appeared in Ourselves and The Marriage Game in New York. He was with Panthea when the offer from Pathe came. This is Mr. Bergen's first appearance in pictures.

HUTCHINSON ROBBED

Burglars Loot Home of American Film Company President

CHICAGO (*Special*).—Burglars last week forced an entrance into the home of S. S. Hutchinson, president of the American Film Manufacturing Company, and ransacked the house from top to bottom. Many valuable articles, including wearing apparel, were taken, but the exact amount cannot be determined until the return of the Hutchinson family from California. It is believed that the accidental ringing of the telephone caused the burglars to make a hasty departure before they were ready.

The prolonged absence of the Hutchinson family from Chicago has made their home a target for burglars, this being the second attempt, a former effort to forcibly enter the house having been frustrated.

SELIG NOTES

Renne Kelley, till recently leading lady of The Speckled Band, has been engaged by the Selig Polyscope Company and is now appearing in plays at the North Side studio.

Gertrude Coghlan is playing a limited engagement in vaudeville in a sketch by Will Hodge, entitled Bridge.

The following letter recently received by the Selig Company will be of interest in view of the talk recently that the showing of motion pictures was injurious to the eyesight. The letter is from a well-known scientific authority, and states: "Eyes are not injured, nor is the health of patrons destroyed, much less are the morals of youth corrupted by moving pictures. Just as the playhouse of the olden times eliminated the taint of vice from its performance, just as the editors of up-to-date magazines have come an understanding that the reading public does not relish wickedness and 'muck-raking,' so photoplay producers have rapidly learned that the public is intolerant of the vicious and suggestive, and the scientific aids that have come to the projection of moving pictures have eliminated the old-time flicker that was annoying and injurious."

FROM WORLD TO COSMOS

J. Walter Lamb, formerly with the Buffalo office of the World Feature Film Corporation as a traveling representative, is now in charge of the Syracuse office of the Cosmos Feature Film Corporation.

ARTISTIC FEATURES COMPANY

The Artistic Feature Film Company has established an office in Philadelphia at 211 North Thirteenth Street.

30 FAMOUS FEATURES A YEAR

DANIEL FROHMAN
PRESENTS
the Distinguished American Actor,
WILLIAM FARNUM
in the famous tale of a strong man's temptation, transgression and regeneration
"THE REDEMPTION OF DAVID CARSON"
by CHAS. FREDERIC GOSS
(Published by the Bobbs-Merrill Co.)
IN MOTION PICTURES

One of the most popular stars of the American stage in a strong story, with an appealing touch of the supernatural.

IN FOUR REELS
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HEAVIES

JAMES J. HUMPHREY
CHARACTERS
COMING RELEASES:
AT HIS EXPENSE
STRENGTH OF FAMILY TIES—Two Parts
THE KLONDIKE BUBBLE—Two Parts

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EDNA PAYNE
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CHARLES M. SEAY
Edison Director Current Releases
Dinkelspiel's Baby—March 23, The Missing $25—April 1, Quarantined—13

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GOSSIP OF THE STUDIOS

CHARLES L. GASKILL.

CHARLES L. GASKILL, director-manager of the Helen Gardner Picture Players, is given due credit for producing the first photoplay of six thousand feet ever made in this country. Not quite two years ago it was announced that Cleopatra, with Helen Gardner in the title-role, would be produced in six thousand feet. A few weeks before one of the biggest manufacturers of motion pictures told Mr. Gaskill that a picture longer than two thousand feet was an impossibility. This opinion was reiterated by others, but Cleopatra proved to be a wonderful success and was praised without stint. A Princess of Bagdad followed a year and a half later. Several special pictures of six thousand feet or more in length will be released in the Fall, and work will begin on the new productions in the next few weeks. The policy of a three-reel feature each month will not be interrupted.

NED FINLEY, who spent several weeks in North Carolina last Fall making Vitagraph pictures, is soon going to leave the Brooklyn studio for another sojourn in the Carolina mountains. He is to take a three-reel picture, in which the Northwestern mounted police have a leading part. Finley expects to have Edith Storey as his leading woman, supported by a company of prominent Vitagraph players, including Marie Wierman.

EDITH STOREY is once more at the Brooklyn studio after a stay of two months in California, where she was engaged in the lead of Captain Alvarez, a five-reel Vitagraph feature.

GEORGE BAKER, the Vitagraph director, has been absent from the studios for three weeks. He was called away by the illness of his father, and reached Nebraska in time to attend his father's funeral and take charge of his affairs.

BASEBALL NOTE. The National and American League teams are not the only ones suffering from the invasion of the Federals. The Brooklyn team of the latter league are said to be making strenuous efforts to land Lefty Miller, pitcher and manager, and Harry Crandall, outfielder, of last year's Pathe nine. But, then, the other leagues have done more than threaten the Pathe aggregation, having already grabbed off many of the stars. Frank Frissel, property man of the Pathe studio, who won nine games as a pitcher for the nine, is now down South with the Philadelphia Athletics. Walter Blakely, also formerly of the property room, is now with the Jersey City International League team. Zach Erhardt, one of the actors of the stock company and third baseman of the team, is a member of the Newark International League forces. Allie MacRobbie, also an actor, and one of the Pathe pitchers, has been taken by the Wilkes-Barre team of the State League.

GEORGE A. LESSEY, Edison director, has purchased a new six-cylinder auto, and, accompanied by his wife, May Abbey, and the Airedale, "Pat," he will make an extended tour of New England next month.

ADVANCE NEWS: Robert Brower is the next Edison player in line for the purchase of an automobile.

RICHARD TUCKER, who has been with the Edison players in Florida, is back in New York, and once more hard at work at the Bronx studio.

HERE IS THE explanation of the photograph of "Director Gasnier in the Lion's Den," shown on another page of this issue. Mr. Gasnier had a company of Pathe players at St. Augustine, Fla., for a couple of weeks this month to make use of the big Pathe menagerie and tropical backgrounds. At one point in the production he was directing a certain actor was supposed to enter the lion's cage. The player took a long look at the cage at an inauspicious moment as he was just in time to see the king of beasts open his cavernous mouth and emit a loud roar and Mr. Actor registered a desire to resign.

"Hold on a minute," said Mr. Gasnier. "Before you go I want to show you something. I never was in a lion's cage in my life, but I'm going in just the same."

With that he opened the door and walked in. To show his indifference, he picked out a newspaper and read it while the people around howled with delight. Mrs. Gasnier had heard the conversation and determined to "rub it in" a little harder, so she likewise stepped into the cage.

As the departing actor grabbed the first train out of St. Augustine he could hear the roars of applause for the nervy director and his nervy wife.

SALLY CRUTE, of the Edison Players, qualified for the Snowbirds, last week, when she went down to Arverne and tried out her new bathing suit.

O. A. C. LUND, Eclair director, is at present guilty of working on three plays at the same time, the trio all being over two reels and over. Snow Drift, a two-reel drama of the Northwest; Regina, a three-part photoplay of contemporary political conditions, and Pictures in the Fireplace, were all in course of preparation at the Fort Lee studios at the time of the disastrous fire, and are being completed at the temporary Bayonne quarters.

A PACIFIC COAST newspaper syndicate has chosen Margaret Gibson, leading lady of the Vitagraph Western Company, to pose for a series of articles on the values of smiles and happiness. Quite a compliment.

"JUST BE a bit coy about it; sort of gently make him desist," said Harry Pollard, who produces the beauty brand of Mutual pictures, to an actress whom he was rehearsing in a love scene.

After another futile effort to have the actress appear coy, Pollard said:

"He is trying to kiss you. Haven't you ever tried to stop some young man from kissing you?"

"No," came the shy reply from the maiden; and all the other players had sudden attacks of heart trouble.

DAVE THOMPSON, recently reappointed Cast Director at the Thanhouser plant in New Rochelle, has engaged the services of a valet; the same being a huge Ethiopian nicknamed "Jasbo." When Dave is not playing in pictures, "Jasbo" acts as a personal bodyguard. The other day "Jasbo" was seated beside Dave's desk when an actress came in looking for work in the pictures. "Jasbo" got up to give the lady his seat, and the lady turned to him, and said: "Don't deprive yourself." And "Jasbo" replied: "That alright, miss; no deprivaty."

THE RECENT RAIN, which delayed work at all the Los Angeles studios, was felt at the Majestic Company; but the ingenious camera men utilized a device which enabled them to take pictures when the light was good, even if the rain was falling at the time. Umbrellas were tied over the cameras, and, although a slight drizzle was falling, a number of scenes were taken which otherwise would have had to be delayed indefinitely.

BEN WILSON, alias Cleek, took a very minor part in an important performance last week. It was at the Little Church Around the Corner, and the leading roles in this piece were played by Ben Wilson, Jr., and the minister, for the little fellow was being christened. He just simply monopolized the whole scene and showed lots of temperament.

DAN MASON is a great favorite in Easton, Pa., where he appeared frequently before he became a photoplayer. When the Third Street Theater in that city recently ran the Edison multiple reel, Deacon Billington's Downfall, Dan journeyed all the way to the Pennsylvania city to be the guest of honor. It was some gala occasion, they tell us.

THIS IS SAMSON

He was the strongest man in the world

THE STRONGEST FEATURE IN MOTION PICTURES IS

SAMSON

In six reels with
J. Warren Kerrigan

RELEASED APRIL 30

Mr. Wideawake Exhibitor,
Everywhere City,
The Universe.

Dear Sir:—

This is an open letter and we don't care how many people read it. Our object in writing it is to advise you to book "Samson." We have been talking about it for some little time and it is better even than we supposed. You can book it through your exchange now, though it will not be released until April 30th. But in order to get all the benefit which is to be derived from this feature you must *book it at once*, and begin to advertise now. The Universal has gotten up the most complete and elaborate line of paper and press and advertising matter ever undertaken for a film. Everything from 24-sheets down to stamps. The new art stamps will be released first on this feature and besides that there are colored inserts, programs, post cards, heralds, slides and many other novelties. Nothing has been omitted which will assist you in making "Samson" the *biggest success* you have ever shown in your house.

If you want to see "Samson" under fire, go to the Republic Theatre, New York City, and see how a real audience likes it. That will convince you. Remember the date. *"Samson" will be released April 30th.* For further particulars write to the

FEATURE DEPARTMENT

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, PRES.
1600 Broadway, New York City

The largest makers of films in the Universe

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

REPRESENTATIVE FRANK B. WILLIS
Ohioan Who Has Introduced Bill to Protect Photoplay Scripts by Copyright.

"I remember, I remember the house where I was born—
And the rejected photoplays the postman left each morn!
I remember books and plays and songs, oh, very well indeed—
But I have no recollection of fat checks in time of need!"

Artemus Ward always remembered to "brandish his silver hunting-case watch around considerable" when he wished to make an impression, but many a photoplay author cannot summon a plot even when it is suggested by an original idea. The simple plot is the successful photoplay plot. In fiction, plots are frequently interwoven by the literary craftsman, and the central interest in numerous characters is successfully held to the ending. Not so the photoplay plot. The more brutally direct, the better its opportunity for acceptance. There is no time for vagaries on the motion-picture screen; little opportunity for deft characterisation; the plot must be painted vividly and with startling directness. The motion-picture story should be so clear as to directly appeal to all classes of society.

The idea very frequently suggests the plot, but the idea may flash upon one's mentality as an exciting climax; or as an appealing action; or as a bit of unusual "local coloring," that will later be utilised at the very beginning, or in the middle, or at the ending of the story. The idea or incident will suggest others until the entire action is mapped out in the imagination. Many a photoplay has been written backward from the "break," or big scene; and, on the other hand, inspiration may come to one from a strong introductory.

All plots are as old as the hills. Every possible angle in human existence has been worked out in one way or another. Because you have an idea and later involve a plot, do not think that idea and that plot are inseparable with yourself. Maybe the entire situation was worked out by some writer long years before you were born. Giles R. Warren, well-known photoplay author and director, relates a coincidence where two motion-picture plots were received by him in the same mail. Both were almost identical, even to the names of the characters. One script was mailed from Toronto, Can., and the other from New Orleans, La. It was a parallel idea. He purchased both plots, for they were too good to be rejected, and if one had been selected, the other and unfortunate author would never have been convinced that his story had not been filched.

It is the new twist, the surprise, the fresh viewpoint of the old, old triangle that makes it desirable. Novelty of an unusual nature is also essential to the photoplay author, for, without the novelty, the stories and plays would be but dreary repetition.

There are certain stereotyped plots that are almost invariably seized upon by the beginner in the first flush of literary creation. Editors can frequently detect the new writer by the idea that is so confidently submitted by him. There is the judge who condemns his own son; the child who reforms the burglar; the pair of baby's shoes; the aged couple who become bewildered when they visit their wealthy daughter, who is ashamed of them; the mortgage plot; the discharged workman who vows vengeance; the triangle of two men and a woman; and the loss of memory plot.

It is also a mistake to divide interest in the photoplay. Using necessarily a small cast of characters, select one character, a man, or a woman, or a child, and never permit the interest to shift for a moment from the central figure. Have all other developments secondary, and begin at the beginning and end at the ending of your story. Too many beginners wander into the highways and the byways of imagination, and forget the directness that is essential to a motion-picture story.

An artistic manner in which to develop a plot is to throw the burden of solution entirely upon the audience. This variety of plot is difficult to "put over," but is sometimes effectively used. Frank R. Stockton is believed to be the originator of the unsolved mystery plot that has been copied in method since his death, and which, you will find, will appear more frequently within the next few months in filmland. Stockton's The Lady or the Tiger develops a dramatic situation simply by leading the plot ending to two equally logical conclusions. Which shall appear at the door—the lady?—or the tiger? The solution is left to the reader, and he must solve the solution in his own way, just as certain photoplays are skillfully closed so as to please and yet cause the spectator to think. A plot to be successful must arouse feeling and thought on the part of the spectator, and therefore, the more direct, and concise the unfolding, the stronger and more appealing the story will become.

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Mr. C. B. Hoadley, veteran editor and author, recently read a paper before the Ed-Au Club, and thoughts contained therein caused much favorable comment among photoplay authors. In part, he said: "Big prices are being paid authors for the rights to their fiction. And for what? Very few novels and short stories are available for motion pictures. The stories with which the public are familiar do not admit of taking liberties with, for the plots are well known and the picture presentation, in many cases, is not true, and any deviation from the plot is noticed instanter. The version in fact is improved, but it is not the story as written by the author. The prices asked for recent book successes are prohibitive. The author places too great a value on his brain child, and every author is sure his story will make a great motion picture.

"Percival Scribbens writes a novel. Scribbens is well known, although he may have failed with this particular novel. The publisher is charitable and has an eye for business, and the effort of Scribbens is published and placed on sale. The book reviewers are charitable, and Scribbens commences to bank his royalty money. He then sells the right to picturise his effort for $1,000 with the royalty agreement. The book is turned over to the scenario writer to make a working scenario. The photoplay author reads the book, inwardly curses, but he must make something out of the novel and save the money invested. The photoplaywright puts more brain power, more ingenuity and thought on the scenario than Scribbens did on the story. He invents situations that Scribbens never thought of, and never will. Under his master touch he introduces motion-picture interests—stuff that can be seen. He builds and eliminates until the scenario bears very little resemblance to the thousand-dollar thing; and about the only thing the manufacturer pays Scribbens for is the title, backed by the name of the author.

"I believe the average picture patron prefers an interesting story, chock-full of startling and unique situations, tense and suspended interest, replete with motion-picture drama, and fairly teeming with heart throbs and excitement, to an uninteresting story, with not very much to commend it save the title, and the fact that the author is able to command ten cents a word.

"Without disparagement to the product of film makers, I write a plea for the scenario writer; and I believe editors are standing in their own light—unconsciously, of course—in urging their employers to purchase the rights to many of the popular novels that are being filmed. They should encourage scenario writers to the end that they are recognised as factors in the industry. Actors who pose in the pictures are exploited, and the manufacturers consider it is good business—and it is. Why not encourage the script writer? It has been urged that the scripts of the writers are changed to suit the ideas of the producing directors, and that the writer should be given no credit. If that argument holds good, how about the scenario of the imaginary Scribbens, who is featured in job type in all the publicity? Is it his film story? He is actually getting fame under false pretenses. His story is advertised falsely, for it is not his creation.

"When the makers of films," continues Mr. Hoadley, "come to regard the scenario as one of the principal things that enter into the making of a picture—one of the vital component parts—then the photoplay writer, the trained one, will come into his own. The writer of the photoplay may become just as much of a universal favorite with theater patrons as the actor who is lionised. Did any picture concern ever offer to sell or give away photographs of scenario writers? Did any concern ever make an effort to popularise the men and women whom they employ to write their stories? Never to my knowledge."

• • • •

"The motion-picture scenario will always be written by writers who known motion-picture requirements, and these writers should be encouraged in every way. They should be acknowledged by film makers to the extent that they can be featured. The theater patrons will come to know them, and, consequently, their names become valuable assets to their employers. They should be paid commensurate with their work as compared to other lines of literary endeavor. With this inducement, more men and women of literary bent will prepare for the work and become proficient.

"At present there is little inducement for any person to enter the photoplaywright field as a free lance. It is true that thousands are trying it, but many fail, as they have no qualifications, no previous literary training, and never earned a dollar by writing. In many cases the price of the contributed stories fixes the price of the writers on salary who must turn out sure-fire stories.

"It is quite evident that makers of motion pictures must pay better prices for better motion-picture stories. They must be clever plots, constructed especially for picture production. These plots will not be sifted from popular novels. There is nothing new in the plot line, and the best that can be gotten is an ingenious twist evolved to enhance the interest. When the profession becomes a lucrative one, writers with brains, dramatic instinct, and familiarity with picture requirements will be induced to enter the field, and the standard of the productions will be additionally raised.

"I hope the time will come when the writers of photoplays will see their names emblasoned on the dead walls, receive the credit they deserve in trade papers, and their true services appreciated. I hope the profession of photoplay writing will become recognised on a par with the writers of legitimate drama."

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We cannot refrain from commenting a bit upon the excellent arguments of Editor Hoadley. In reality, he comes out for complete credit for the photoplay author—a stand we have taken for a long time. We believe that if the writing of photoplays is to be dignified as a profession, that professional ethics should be strictly observable. The writers of the book, the novel, the short story, the essay, the special article, and the stage play, are all given credit—it is an instance of the laborer being worthy of his hire. The writing of photoplays is a comparatively modern branch of literary endeavor; but it is a difficult and an artistic branch, if you please; and the skilled photoplay author should not go unhonored and unsung. We believe in credit for the author on film, poster, and in trade papers. We know of at least one recent instance where a popular author demanded and received full credit for writing a series of photoplays based on his short stories, when it is an absolute fact that he never even read one of the scripts before production. The real author was to have collaborative credit; the novelist objected; and has sailed smilingly since then under false colors.

In the present craze for the film adaptations of popular novels, it seems to us that, in many instances, the soul and atmosphere of the book, as the reading public knows it, have been unaccountably lost. Many times this is so because of the inability of the photoplay writer to adapt the book story to motion-picture purposes. We have listened to the complaints of many "book worms," who, after visiting a motion-picture theater to see the filmed story of some favorite novel, asserted that they were disappointed, and that "the true atmosphere and soul of the story was missing." The Film Man, of THE DRAMATIC MIRROR, recently touched very interestingly on this very question when he said: "To my mind, it is a mistake to tell on the screen every incident related in a novel; but would the average spectator complain if he did not see the story just as he had read it? That is a question with many sides to it. On the screen there is no room for the story within the story. Sub-titles become but subterfuges when they are necessary to explain the connection a particular scene bears to the real story; in the perfect film all action should become, to some extent, self-explanatory."

Too frequently the one big idea has not been kept foremost in book adaptations, and there is no one coherent impression on the mind of the spectator at the close. This is a sin seldom committed by the experienced photoplay author when working on his own original story; but the adaptation of the popular novel often causes him to disregard his own knowledge of technique. It is also difficult to preserve the atmosphere, and delineate the characterisations of the novel, within screen limitations, so far as to satisfy the reader who goes to see his favorite novel filmed.

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Eugene Valentine Brewster, photoplay author and editor of the *Motion Picture Magazine*, is an attorney-at-law, and a good one

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Frank E. Woods, head of the Mutual Editorial Department, handled seven thousand scripts in seven weeks, and only ten were acceptable.

• • • •

Herman E. L. Beyer, script writer and journalist, uses "scenari" when referring to more than one photoplay manuscript. Has a pleasing sound!

• • • •

Miss Malbalie Heikes Justice, well-known writer of heart-interest photoplays, is now located in Chicago, Ill., where she is doing special work for the Selig and Essanay Companies.

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As brevity is the soul of wit, so it is the very soul of the photoplay script. A writer with a good vocabulary can very frequently make one adjective do for three or four, and one expressive sentence take the place of the entire paragraph written by the verbose author. It is a recognised fact among skilled literary workers, and particularly newspaper men, that the briefer and more

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comprehensive the story the stronger it becomes. The art of "boiling down" a story is no mean art. The cub reporter writes in five hundred words the account of the street-car accident, and the copy reader relates the story just as interestingly and more forcibly in fifty words. The tyro in photoplayland will use up a thousand perfectly good words in preparing his synopsis, and the skilled staff writer will relate the same synopsis more excellently well in two hundred and fifty words. It is the unusual idea that gives the photoplay its swing; and the bigger and stronger the idea and plot, the fewer are the words necessary to present that idea. We cannot impress too strongly upon the minds of the photoplaywrights that the greatest care should be taken in preparing the synopsis. The synopsis is the first and the final thing the editorial eye scans. If the synopsis appeals, the "working script" will be read, and if the synopsis does not appeal, the script is rejected. An effort should be made in the synopsis to cover the central idea and the "high lights" of the story—in other words, the synopsis should tell the story, and tell it briefly and forcibly. Too many contributors prepare a synopsis that is of interest up to a certain point, and then closes with "and many other exciting situations occur before hero and heroine are finally reunited." This is an amateurish attempt to tempt the script reader to further exertion. Occasionally this naive effect may fulfill its purpose, but not often. Give an all-comprehensive synopsis, being careful to include the climax and ending. Remember, that many of the purchases are made from synopsis alone, and the working script may or may not be of value to the producer.

* * * *

Many a beginner envies his New York brother, and seems inclined to believe that New York and literary success are inseparable. This is a mistake. If you live in Squedunk and have brains and talent, you will be recognized. George Ade lives in the country. Monte Katterjohn, now editor of Universal, won his spurs in Booneville, Ind. William Dean Howells lived for many years in central Ohio. Fact is, that you may succeed more signally outside of Gotham than in it.

* * * *

Mr. Howell Hansel, script editor for the Solax Company, speaks of the motive in the photoplay in *The Writer's Bulletin*. In view of the pessimistic statements issued by many authorities recently, Mr. Hensel's assertion that he finds much to say in favor of free-lance writers should be encouraging to beginners and others. To quote: "No doubt the photoplays that come to me average about the same as those that come to other editorial readers. They are of human interest, and form the epitome of life we are living in the present day. Some old philosopher told us there were only seven plots in the world. All others are variations and combinations of these. Considering this limitation, it is amazing how many stories for pictures have been evolved, and how many good ones continue to arrive in the mails. They come from everywhere. They prove again that the dramatic instinct is common to all people, and to exercise this creative faculty is an alluring pastime. The power of dramatic construction is a rare gift, and must be trained. Sardou wrote thirty plays before he had one produced. Motive is the keynote for all stories in dramatic form. At the Solax we have discontinued the production of comedies. Nor do we produce dramas of less than three reels."

As Mr. Hansel points out, motive is everything in photoplay. There must be a cause and an effect. A string of incidents is not a photoplay. Two men may struggle, but that struggle amounts to little unless the motive or cause for the struggle can be shown.

FILM CLASSIC STORY

Universal to Place Story of "Damon and Pythias" on Screen

Preparations are under way at the Universal West Coast studios for a lavish production of the ancient story of Damon and Pythias. This well-known story is to be placed in a four-reel picture. It will be taken from the dramatic version of John Banin and rendered into scenario form by James Dayton. An exhaustive study has been made so as to assure the historical correctness of the properties and costumes.

Herbert Rawlinson will play the part of Pythias, William Worthington will impersonate Damon and Frank Lloyd will sustain the role of Dionysius. The other characters of the drama have not yet been cast.

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WARN EXHIBITORS

The Famous Players Film Company has issued a warning against a swindler who has been defrauding exhibitors and hotels with checks bearing the forged signature of Adolph Zukor. A warrant for this man is held by the Akron, Ohio, police. He has been working in New York, New Jersey, Connecticut, and Pennsylvania. His description is as follows: nativity, American; age, 35 years; height, 5 feet 10 inches; weight, 140 to 150 lbs.; build, medium; complexion, light, sallow; hair, dark brown; eyes, blue; style of beard, clean shaven.

FILM ARCTIC EXPEDITION

The Mutual Weekly, No. 68, contains an interesting series of pictures descriptive of the Stefansson Expedition in the Arctic regions. The negatives for these pictures was carried 1,200 miles from Herschel Island, at the mouth of the MacKenzie River, by dog sled to Dawson, from which point they were dispatched by express to the Gaumont Company in Flushing. The negatives were ten weeks in making the complete journey.

"EXHIBITORS' BOOKING GUIDE"

The Novelty Slide Company is sponsor for The Exhibitors' Booking Guide, a feature-film directory, the first number of which was issued last week. Twenty-four unusually well-printed pages give a complete list of the handlers of feature films throughout the country, and will undoubtedly be found of value to exhibitors. The Guide is furnished gratis.

NEW ECLECTIC SALES PLAN

Company Adopts New Methods in Booking "The Perils of Pauline"—New Branches

In booking the sensational prize picture, The Perils of Pauline, the Eclectic Film Company is also inaugurating a new method of handling feature films. The plan involves the issue of more prints of a particular picture than ever before, thus making it possible for exhibitors to secure earlier showings. Instead of putting out as few copies as possible and working them as long as they will stand the wear, the Eclectic's new plan is to issue as many copies of a film for a given territory as that territory will stand, giving the picture as wide a simultaneous showing as possible.

Following this plan, thirty copies of Pauline were used in New York City, twenty in Chicago, ten went to Atlanta, fifteen to Boston, and twenty-five to the Coast. With the large number of efficient branches, and the unusual publicity secured for the series, Mr. Arthur Housel expects that this large number of prints will not prove any too many. It will give all the exhibitors a chance to secure Pauline while it is fresh and while the publicity is beneficial.

New offices for the Eclectic Company are being established from time to time. The list of the principal exchanges now established follows:

W. S. Quade, Mgr., Rhodes Bldg., Atlanta, Ga.

J. S. Phillips, Mgr., Andrews Bldg., Dallas, Texas.

E. H. Brient, Mgr., Mallers Bldg., 5 South Wabash Avenue, Chicago, Ill.

W. Kent, Mgr., Kasota Bldg., Fourth and Hennepin Streets, Minneapolis, Minn.

Jule Burnstein, Mgr., temporary offices, World Tower Bldg., 110 West Portieth Street, New York City.

Samuel Bernfield, Mgr., Olympia Bldg., 3 Tremont Row, Boston, Mass.

B. E. Loper, Mgr., 114 East Seventh Street, Los Angeles, Cal.

E. W. Dustin, Mgr., 3210 Locust Street, St. Louis, Mo.

Alton Tredick, Mgr., 67 Turk Street, San Francisco, Cal.

A. N. Webster, Mgr., Vinney Bldg., 214 E. Fayette Street, Syracuse, N. Y.

F. H. Vine, Mgr., Pittsburgh, Pa., 715 Liberty Avenue.

CRANE PRODUCES THREE-REELER

Frank Crane, director of Imp features, has produced his first three-reel feature for that company. It is entitled On the Chess Board of Fate, and the scenario was written by Mr. Durham, formerly with the Western Vitagraph. Mr. Crane considers it one of the best photo dramas that he has handled.

FEATURE FILMS OF THE WEEK

First Installment of "Perils of Pauline" Rouses Interest—"Native Philippine Life" Novel—Kalem's "The Cabaret Dancer" Has Heart Interest—"Her Husband"

"THE PERILS OF PAULINE"

Three-Part Feature Photoplay Produced by Arrangement with the Pathe Company and Released Through the Eclectic Film Company on March 23. Scenario by Charles W. Goddard.

Pauline ..... Pearl White
Her Father ..... Edward Jose
Owen, his secretary ..... Paul Panzer
Harry Marvin, lover ..... Crane Wilbur

If this first installment of The Perils of Pauline be a sample of what is to follow, it augurs well indeed for the ensuing episodes.

Outside of the story itself there are a number of unusual features about the offering that attract the attention of the publicity man. To begin with, the offering was released on a Monday after the story was printed in the Sunday papers, and as an additional incentive, the first installment contains the widely heralded mummy to guess the words of whose lips will profit the winner many thousands of dollars. So that many people who go to see the picture for this reason alone will come to see the ensuing issues, with their tastes whetted by this first installment.

The secretary of the millionaire is left one-half of his fortune and the other half in trust for the dead man's daughter, to be held until she marries. The girl happens to be engaged to a young man, and on the other hand a former accomplice of the secretary is urging him for money and suggesting ways of getting rid of the girl. And there the film ends, more like the to-be-continued stories of the serials than anything that we have so far seen. It stops abruptly in what appears to be the most vital spot in the narrative, and there is no doubt will influence the audience, or a large part of it, to see what ensues, as no completed plot would do.

The picture has been set in a background of luxuriant vegetation, and is clearly and artistically photographed for its whole length. With the above cast no question need be raised as to whether the interpretation of the characters was well done. It was more than well done in the case of all the actors but the father, and in his case it was marvelously well done. We have rarely seen so fine a piece of acting as in the case of this old man suffering from frequent attacks of the heart until the final attack to which he succumbs. And, by the way, the manner in which his death has been handled should be an object lesson to those producers who are wont to carry off their victims of heart trouble in a few feet of film. We see from the very start that the old man is troubled by frequent and increasing heart attacks, so that it is a natural and really impressive scene when he finally dies. Of course, the realism of this scene is carried principally by Mr. Jose, who gives the aged man the character he does.

A rare bit of film artistry is introduced in the second reel. The daughter shows her father a story she has written for the magazine and he sits down then and there and reads it. And as he reads the story is woven upon the screen. First the type is shown in a close-up view and then the illustrations are shown, and as he brings them closer to his eyes, the illustrations spring into life and proceed to tell what he is reading. This matter of enlarging the illustrations and then without an apparent break having the characters come to life has not as yet been done often enough to lose its novelty. It is an exciting and well told story that he reads, and while it may not be vital to the unity of the plot, it is interesting far above the average of interest, and will probably not appeal to the audience as being much of a digression.

Pearl White gives a fine dramatic interpretation as Pauline, and then to show her versatility, takes two other roles as well—the heroine in the story that the daughter wrote and the part of the mummy—three widely differing types of characters. Paul Panzer makes a delightful and ominous villain. His influence for evil is guessed principally by what he does not do. A few good words for the director and we are done. No possible cause for adverse comment of any kind spoils the measure of his successful efforts, which gave a smoothly running product from end to end.

The daughter of the millionaire is engaged to a young man, but her father withholds his consent, telling the girl she is too young and inexperienced to marry. Then she shows him the story which she wrote for the magazine, and, having read it, he at once tells her that he will send her abroad for a year with his secretary, and if at the end of a year she is still determined, she can marry the young fellow. Then the mummy comes from abroad and the father is so overcome by a dream which he has, imagining that the mummy comes out of its coffin, that he is taken with heart failure and dies. The secretary is blackmailed by his former accomplice, who wants the secretary to put the girl out of the way, in which case the whole of the fortune will revert to the secretary. F.

THE MISER'S REVERSION

Three-Reel Thanhouser Drama Featuring Sidney Bracy. Released March 24.

No one will deny the originality of the author of this scenario. He seems to have taken the check-rein from his thoughts, that they might run unhampered beyond the fences of reason and into the land of dreams. Most of the picture is accounted for by a dream; a veritable nightmare, in fact; and right there is a point that might be urged against it. When an author's fancy runs away with him, the simplest way to dodge criticism is to say, well, it was all a dream, and dreams aren't expected to be reasonable. No they are not, and once in a while they are their own justification, as in this film.

The acting of Sidney Bracy as the miser, who becomes various other things during the course of the nightmare, is an achievement in itself. Avoiding the stereotyped grimaces and gestures, Mr. Bracy draws a distinctly individual figure, and one as true to life as the story permits. This miser is a taxidermist, with a sweet granddaughter to keep house for him. He has no use for her American suitor because he is poor, but welcomes the attentions of a wealthy potentate from far-away India. Incidentally, he reads that a society of scientists will pay $10,000 for an aged man on whom to test a newly discovered elixir of youth. The miser falls asleep and dreams that he drinks the elixir, which takes him back through the various stages of development until he becomes a monkey. As a monkey he is the prime mover in many horrible experiences before being restored to his normal self by the bite of a snake. When the miser awakens, he is a transformed man, ready to part with his hoardings and accept his granddaughter's sweetheart.

Scenes such as those depicting the astounding effects of the elixir, when we see an aged man dissolve into youth, then childhood, then a cave man, and finally a frightful-looking monkey, may well startle an audience into close attention. And good camera work does justice to their possibilities. A poorly painted backdrop, representing city streets and buildings, is the one conspicuous flaw in a carefully staged production. This set is important, as it is used several times in both reels. Harry Benham is numbered in a cast that gives Mr. Bracy efficient support. D.

"NATIVE LIFE IN THE PHILIPPINES"

First Programme: "The Head Hunters."
Six-Reel Motion Picture Taken under the Direction of Dean Worcester and Released by the Pan-American Film Company.

The question of the Philippines is at present one of intense interest to Americans. All travel pictures, showing out-of-the-way places and little known people, are safe attractions; but add to the natural drawing powers of a good travel picture this natural American interest, and you have a combination of unusual strength. It is timeliness plus heart interest, the newspaper man's ideal.

Our interest in a film of Philippine life was not disappointed by the present Pan-American production. A most interesting tribe of native Philippines, the Bontoc Igorot head-hunters, has been chosen for the camera. From savagery to civilization, the habits and customs of the natives are clearly shown us, and without artificiality. The photography is at times wonderful, and is throughout satisfactory. Considering the handicaps under which Dean Worcester's camera man must have struggled, in that most of the interesting scenes were not posed for, this factor of good photography is one of the pleasantest surprises about the picture.

In point of entertainment value and novelty, the scenes of head-hunting will, perhaps, prove strongest. We see the Bontoc swain refused by his belle because he has never brought a head to camp. With a friend he then makes his way to a neighboring tribe, assaults a sentry, and returns to camp triumphantly waving his prize—the sentry's head. The ceremonies then following, and the dog feast, are guaranteed to make the most blase photoplay patron sit up sharply and take considerable notice. Another scene that was not posed for, and will probably never be duplicated, since head-hunting is now completely abolished, shows the return, at the government's orders, of a captured head, and the "wailing and gnashing of teeth" in the camp at the burial.

Other views shown—and it is to the credit of the producers that each scene is of actual interest, and at no time are we forced to assume a tolerant attitude—include explanations of the process of rice cultivation, a great peace meeting, at which thousands of delegates from formerly warring camps are present; former head-hunters romping in American sports, a tug-of-war to settle a dispute between rival towns, in which every member of both teams is a Jack Johnson for size; and, last but not least, the interesting course through which true love runs in an Igorot courtship.

A wealth of sub-titles provides against cloudiness at any stage of the picture. The arrangement of scenes is smooth and artistic, making the whole a film that—well, we are going to see it again. W.

AN EXCITING SITUATION IN "THE CABARET DANCER."
Two-Part Kalem, Featuring Alice Joyce, Released April 6.

"HER HUSBAND"

Two-Reel Vitagraph Drama, Written by Paul West and Produced under the Direction of Theodore Marston. Released March 24.

Dora ..... Clara Kimball Young
Henry Allen ..... James Lackaye
John Darrell ..... Earle Williams
Tom Harcourt ..... Darwin Karr
Dick Hardy ..... William Mason
Butler ..... Mr. Cleveland

The loyalty of a good woman to a worthless husband is the theme of a drama that becomes unusually impressive; not so much because of what is done as by reason of the sincere way the players go about doing it. The theme is good commonplace material; the plot development is adequate, without disclosing any startling ingenuity; the acting is very much alive—spontaneous and true to character. Clara Kimball Young, in fact, enlarges the part of Dora far beyond the author's dimensions; Darwin Karr puts a lot of his own red blood into the figure of Tom Harcourt, the husband, and so on down the line, until we get a very human set of people in an interesting predicament.

During the opening scenes, Miss Young is an impulsive college girl, anxious to go out for a lark with her sweetheart, Tom Harcourt, who, judging by his uniform and surroundings, is a West Point cadet. There is nothing, however, to indicate the regulations and discipline at West Point; and for the purpose it may be better to designate merely a military school. It is hardly likely that a cadet would forge the name of his sweetheart's father and then sacrifice his career by marrying, simply because the girl was afraid to go home after eleven o'clock. But all this is comparatively unimportant exposition preceding the real story, that starts with the pair married and cast on their own resources.

The trouble is that they haven't any resources, and Tom shows himself to be a cad, whereas the impulsive girl is transformed into a charming woman, whose sympathy would encourage any right-minded man. She even permits the selling of her necklace, for which Tom receives a check of $15, that he promptly raises to $1,500. He has had just enough time to gamble that sum away when detectives appear, and a little later we see him in prison stripes.

Then comes the second chapter of Dora's life; and very appealingly it is presented by Miss Young, who gains emotional results by direct, unaffected methods. Under an assumed name she is engaged, first as a stenographer, then as a private secretary, by John Darrell, a wealthy young business man. Of course, he falls in love with her, and she with him; but, true to duty, she keeps her emotions in check. The day that Tom is released he visits Dora at the office, takes a roll of money from the safe and escapes. Rather foolishly he returns a few days later and, in attempting to elude capture, falls to his death down an elevator shaft—a tragedy that clears the way for the happy ending seldom missed in Vitagraph productions.

It is a quick-moving drama, carefully staged and clearly photographed. These qualities, in conjunction with the aforementioned intelligent acting, give it plenty of interest. D.

"THE CABARET DANCER"

Two-Reel Feature Produced by the Kalem Company under the Direction of Robert Vignola from the Script by Louis B. Gradiner. Released April 6.

Lines, model and dancer ..... Alice Joyce
Don, artist ..... Tom Moore
Martha, former sweetheart ..... Alice Hollister
His Father ..... James B. Ross
Dupree, Frenchman ..... Harry Millarde
Landlady ..... Helen Lindroth

There is that about a man blinded in the prime of life that will be one of the features to awaken the emotions in this two-reel drama. There are many other commendable features as well; and, while no wonderful conception by any means, it is fully as strong a two-reel offering as will be seen in many week's run of films. In the second reel, Alice Joyce takes the part of the cabaret dancer, and carries the part with grace and distinction. Not only that, but in other parts of the film, especially in her relations with the blinded man, she throws herself into the character so as to outdo her even unusually good work of every-day acting. The others in the cast, surely a well-enough known set of stars, fill their parts with ability. The script is a little hard to believe in several points, but despite this academic criticism succeeds admirably in holding the attention of its audience and in satisfying their most exacting demands for excitement, pathos, and novel action. Mr. Vignola has done well. In entrances and exits that run off smoothly and give the height of realism, and also in the matter of the minor detail, he covers himself with credit.

Don, the artist, falls in love with his model, and marries her. Then he decides to take her home to his father, the local minister, and arrives in the village. The first to greet him is his disappointed childhood sweetheart, and her greeting is not a very kindly one. Then his father disapproves of his new daughter-in-law, and his emotions are violent. The young wife observes all this and decides to leave without letting the husband know. He searches for her in vain for two years, and finally locates her dancing at a cabaret. In protecting her from insult he is threatened with loss of sight, and she takes charge of him in his helplessness without letting him know who she is. Then his father comes to town, in fear that the boy will kill himself, and he finds the two together, and, seeing their great happiness in each other, gives his consent, the more gladly after he hears of her reason for leaving. F.

"THE GARDEN OF BRIDES"

Two-Part Feature Photodrama, Seventh in the Adventures of Kathlyn, Produced by the Selig-Polyscope Company Under the Direction of W. J. Grandon. Scenario by G. Willetta. Released March 23.

Kathlyn ..... Kathlyn Williams
Her Father ..... Lafayette McKee
Prince Umbalah ..... Charles Clary
Bruce ..... Thomas Santschi
Jamabal, native ..... Horace Carpenter
Pandita, his wife ..... Goldie Colwell

Starting with the same scene with which the last picture ended, this, the seventh of the series by Harold MacGrath, is easily the most interesting yet. One thing is certain, as the series develops with the same characters in it, that the interest correspondingly augments with the knowledge of the well-defined parts with whom all, by this time, must have become quite familiar. There is also the matter of starting the picture exactly where the last one left off, which shows a certain and justifiable belief on the part of the producers that the people who see one instalment are sure to see the next.

So the offering starts where Kathlyn and Bruce are chained to the wagon and are about to be devoured by the ferocious leopards which their captors are about to let loose. But the brigands quarrel about

the division of the three bags of silver which the prince paid for their capture, and in the ensuing melee and assignment of the leader to a similar fate as their own, the two Americans escape into the desert and make their way, after many hardships, to a little village in the desert by an oasis. Here they receive nourishment and aid. Then they dispatch a messenger to their friend the banker, and his wife, and the two latter send them back two native costumes, which the Americans proceed to don. Their scheme is cleverly conceived to rescue the father of Kathlyn, who has been taken to the palace by the prince.

The father is meanwhile held captive by the prince, who forces him to assume the crown of the kingdom as was ordered by a dying potentate of the state. So the father is made king, but he is manacled to the throne, and in this condition "rules." The American hunter, disguised, makes his way to the court and whispers his plan to the king. Then he tells the prince to let the king choose a bride, and that after he is married, he, the prince, will be able to seize the throne. So on a certain day the would-be brides assemble in the garden, by public proclamation, Kathlyn, disguised, among them. The king, of course, chooses her, and the prince sends to the treasury, guarded by the ferocious leopards, for the bridal chain of gold. In an unguarded moment the leopards escape and spread dismay in their advancing path. As the ceremony is about to be performed, the leopards enter and all flee. In the confusion, Kathlyn becomes separated from the rest of the party, mainly through her efforts in trying to save the girls of the harem from the leopards, and here the film ends.

There is a world of excitable action, a number of very thrilling moments, and a fine lot of color to the film. This is due, exceptionally, to the many turbaned figures, the elephants, the leopards, the camels, and the general foreign atmosphere. No matter if it be in the matter of acting or of setting, or of order on the part of the director, or in any number of other features, the play succeeded admirably in holding the attention close to the screen. Action and color are the keynotes. F.

"CHARLOTTE CORDAY"

Four-Reel Drama of the French Revolution. Produced by Kennedy Features, Inc.

Charlotte Corday ..... Constance Crawley
Marat ..... Arthur Maude
Danton ..... Harry Griffith
Barbaroux ..... Felix Modjeska

History offers fine photoplay possibilities in the French Revolution, and some day we should have a great film epic, so comprehensive that it may truly be called not a story, but *the* story of the French Revolution. An American company operating in America cannot be expected to produce a French epic; but it can take from foreign history a dramatic cross section, so to speak, and make a stirring personal story, complete in itself and artistically true so far as it goes. Better that than a more pretentious production, exceeding by its very nature the resources at hand.

Charlotte Corday does not pretend to present the French Revolution in pictures. Rather, it singles out three important characters, and shows them in heroic size against a revolutionary background. It is the story of Charlotte Corday, Marat, and Barbaroux, with sufficient suggestion of the atrocities of the time to give the characters the needed setting. We have brief glimpses of a Paris mob menacing the luxurious ease of the French nobility, and occasional intimations of the outrages committed in the name of liberty. These scenes of a frenzied populace answer their purpose, but are not particularly strong in themselves, partly because of a sameness to the studio sets in which the demonstrations occur, and partly owing to a rather mechanical crowd of "supers." They may, in fact, be regarded as a somewhat vague atmospheric frame encasing the excellent histrionic portraits supplied by Constance Crawley as Charlotte Corday and Arthur Maude as Marat.

Beautiful locations were found in California for the opening scenes, showing Charlotte Corday at her Normandy home, where she is content to listen to pretty love speeches from the lips of Barbaroux. There is everything here to suggest a spacious French estate and the indulgent refinements of the French nobility of the day. Then Marat, a fiendishly brutal man from the first, conjures up visions of streets running with blood and gutters choked by dead bodies and fine raiment. Wanting Charlotte Corday for himself, he furthers his purpose by frightening Barbaroux into embracing the cause of the revolutionists, and off they go to Paris. But Barbaroux revolts at the atrocities, is arrested by Marat and held a prisoner, pending his disclosure of the whereabouts of Charlotte.

Much is made of Barbaroux's fight for freedom—a three-cornered battle of wits, in which the woman finally triumphs at the sacrifice of her life. There is good photoplay development to prepare for the scene that brings Charlotte to Marat's house, where she is asked to choose between the execution of her lover and the surrender of herself. She kisses the tyrant, as requested, and at the same time sinks a dagger into his back. Her mission accomplished, she is ready to be guillotined.

This is but a sketchy outline of a plot ample for treatment in four reels and containing the necessary qualities of surprise and suspense. Costumes are true to the period, as are the settings, though sometimes they fail to give a desirable illusion of solidity. Photography is unfailingly clear and steady.

The part of Charlotte Corday offers a number of opportunities for emotional acting; and here, no less than in milder moments, Miss Crawley plays with convincing sincerity. Mr. Maude imparts the necessary power and diabolical cunning to the role of Marat. D.

"THE ADVENTURES OF SHORTY"

Two-Reel Feature Made by the Broncho Company under the Direction of Scott Sidney, from the Scenario by Thomas H. Ince and William H. Clifford. Released March 18.

Shorty ..... J. ("Shorty") Hamilton
The Sheriff ..... Scott Sidney
Mrs. Cooley ..... Gertrude Claire
Cyril ..... Cyril Gottlieb

This is a crackerjack two-reel Western drama, with a good deal of the comedy atmosphere to some parts of it. This offering tells in true narrative form the continuous adventures of "Shorty." The play starts with a scene in the dance hall of the typical West. If anything truer to life as such, or to the characters found there, can be produced, it will have to be a very superior scene indeed. All the characters that are known to ever have inhabited the West are here shown. The dance hall abounds with the shots of the pistol, the clink of the glass and the swish of skirts. Nothing suggestive about the scene, but plenty of clean fun and laughter is gotten out of it. A silvery brilliance of photography aids the work of the director materially. After being ousted from the dance hall, Shorty wakes up in a freight car and succeeds in helping a lad trying to "beat" his way. Later the lad comes to the help of Shorty when the latter is accused of a certain crime. By capturing the real criminal, the lad, Cyril, is able to establish the innocence of his benefactor. Shorty goes home and finds a questionable welcome from his bunk-house mates, for he is the continual object of ridicule at the hands of those about him. The bunk-house scene again is a triumph for the scene setter and the director. The offering is true to the West, and full of the dust of horse-beats. No short synopsis can more than indicate the tremendous amount of action in the two reels. F.

GAUMONT'S FEATURE, "THE THREE SHADOWS."
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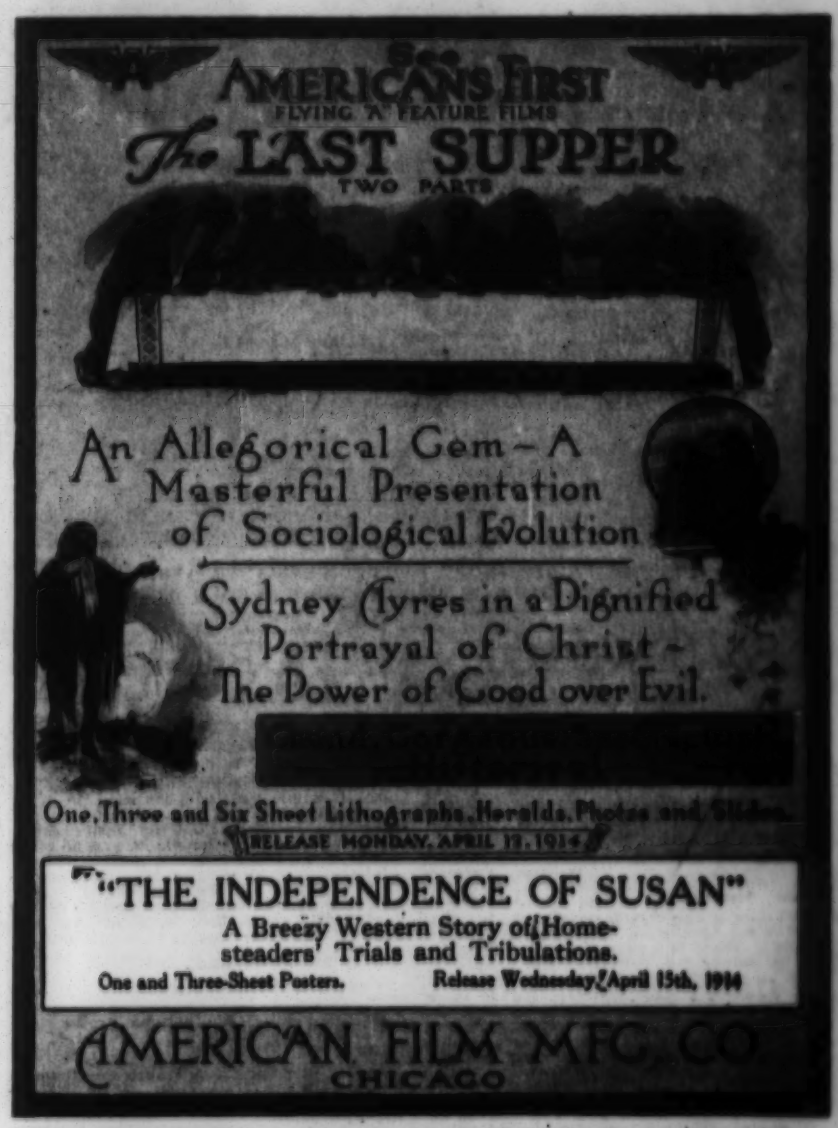
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In the Center Foreground, Henry Walthall. Dorothy Gish, and Donald Crisp.

REVIEWS OF FEATURE FILMS

"THE EMBEZZLER"

Two-Reel Feature Produced for the Gold Seal Company by Allan Dwan. For Release March 31.

The Embezzler ..... Pauline Bush
His Daughter ..... Murdock McQuarrie
Her Lover ..... M. C. Dowlan
Dixon, blackmailer ..... Lon Chaney

This is a two-reel dramatic offering that comes out openly on the screen as a melodrama. There is no disguise about it. Allan Dwan wrote the scenario, and staged it, and he has been assisted by the above cast, all of whose acting was true to the spirit of the play. Tragic possibilities lend the play its air of suspense. But while the film pretends to nothing else than melodrama, of its kind it is eminently satisfactory. A story with excitement and action gives the offering what it needs in this respect; love and family honor at stake are the two points that lend it the color of excitement. Then in the acting, the whole cast has interpreted the scenario with the right kind of histrionic translation. Lon Chaney was especially commendable.

The embezzler is living with his marriageable daughter, and only one man knows his secret. This latter individual preys upon his victim, and lastly desires to marry the daughter. The girl is engaged to a young real-estate broker, and, in order to discredit the young man, the father and the blackmailer devise a scheme whereby he shall be ruined. This they put through with the aid of a couple of "stool pigeons." The young man is trapped, and his further prosecution rests with the father, who warns him to discontinue his engagement. In paying the "stools," they are dissatisfied with the blackmailer who engaged them, and one of the men shoots him down. This, of course, in a truly melodramatic finish, seals forever the lips of the man who would blackmail the father; and the daughter is happily able to proceed with her marriage plans. The characters are well differentiated and defined. F.

"THE GRINGO"

Two-Reel Feature Produced by the Kay-Bee Company under the Direction of Walter Edwards. Scenario by C. E. Light, with Revision by Thomas H. Ince and Richard V. Spencer. For Release March 27.

Tom Simpson ..... Harry Keenan
Ignacio Reyes ..... Ray Laidlaw
Father Bernardo ..... Walter Edwards
Madge Irwin ..... Clara Williams
Carmen Hidalgo ..... Gretchen Leaderer

To an atmosphere of bright and pleasant sunshine, which pervades the entire series of exteriors of which this offering is principally composed, add a spicing of Spanish costume appropriate and colorful at all times, and then the maximum amount of clever direction, and you have the present film. It is as pretty and interesting a play of the early Spanish days as is produced by the chemists of the scenario department in a whole season of administering to the bored aliments of a patient public.

The adventurer tries his best to get the owner to sell, but he is always influenced by the priest, who suspects the purchaser. So the adventurer decides to rid himself of the father, and to that end writes his companion to come. She arrives, and first tries by making love to the owner. He allows this gladly enough, but will not yield to her entreaty to sell. Then she disguises herself as a boy and feigns injury as the monk comes along the road. The kind man carries her to his cell and then hurriedly leaves for the mass. No sooner has he left than the adventurer passes clothes through the window to the girl. She soon appears as the stylish woman, and thus allows herself to be seen by one of the other monks. The abbot is summoned, and banishes the innocent monk for having the woman in his cell. Then the sweetheart of the owner comes along and stabs the companion, and no other doctor is at hand but the monk. He administers last rites, and then the adventurer confesses and leaves town.

All the scenes about the monastery are particularly good. So, too, with those having to do with the ringing of the chimes. F.

"SHADOWS"

Two-Reel Feature Photodrama Produced by the Essanay Company. Released March 30.

Grayson ..... Francis X. Bushman
The Reporter ..... Irene Warfield
Demorest Counterfeiter ..... E. H. Calvert
His Accomplices ..... Lillian Drew
..... Bryant Washburn

For those who like their melodrama strong, this two-reel dose will fairly jolt them out of their seats. As a girl in the audience near me remarked so that everybody could hear it: "Oh, this is GRAND!" And that is just what it was. Most of the latter part of the time you feel like gripping the seat in front of you and crying out with the girl (a subsequent remark): "Oh, why don't they come?" meaning the police. Is it a melodrama? It is, and not ashamed of it. It starts out to be, and at no time need cower at the term, except, perhaps, in the scene in the restaurant, which was not well handled. Another slight misfortune is that a few of the scenes are very indistinct.

This is a reel melodrama, with all the thrills and trills and frills. It starts off auspiciously, in the quick and snappy way the motive is introduced. Then, after being easily introduced to the well-chosen cast, the narrative proceeds on its way, and works up suspense in the next few scenes which it does not relinquish until the last scene of all, and leaves the spectator in an exhausted and thoroughly satisfied frame of mind. All the old expedients for suspense are here introduced, and also some new ones. The setting, used again and again, with the height of reiterated effect, are well constructed and contain some clever effects, such as swinging doors, speaking tubes and other modern improvements in the twentieth-century form of melodrama.

Francis Bushman makes a sterling sort of a detective, if a little romantic in his way of going about the rescue. As the female reporter, Irene Warfield also surprises in her new role, and pleasantly at that. E. H. Calvert makes the finished, the polished villain. Two other accessions to the ranks of the blood-and-thunder villains were Bryant Washburn and Lillian Drew. Altogether, it was a shock to see these well-known characters in their new environment; but that they did well, anybody acquainted with their abilities may surmise. In all the arts that the director can influence, the picture is an example of how a play should be staged.

"Get him," says the chief of the Secret Service to Grayson, one of the operators. "Go get the story," says the editor to his star woman reporter. So Nellie and Grayson both set out on the trail of nothing, and both happen into the same restaurant. At another table sits the woman accomplice of the counterfeiter whom both Grayson and Nellie are after; and her attempt to change a forged note is discovered by the girl. She determines to follow the other woman, and does so. She drops her visiting cards as she goes along, hanging onto the automobile of the woman accomplice; and Grayson, who met her in the restaurant, follows. In the den of the counterfeiters, where the girl follows, she is seized and bound. Incidentally, it is a very likely looking den, in view of the way houses are built to-day. Then Grayson arrives, and, before proceeding further, cuts the telephone wires. Then he enters the saloon in back of which is the den, and hears the repair man for the telephone being sent for. He then goes out and returns in the guise of the repair man. As such he is able to find out enough to warrant him in sending for the police. He is overheard telephoning, and the next minute is captured by the counterfeiters and bound next to the girl. Then a new and fiendish way of choking them is put into slow operation; but at last—though we have despaired that they would arrive in time—the police break in and capture the whole band. Then the director holds his last card back while he allows the police to search around, and us to sit in an agony of suspense, until they finally rescue the two from suffocation. Their operator and the woman reporter decide, rather quickly, to marry. F.

"A PASSOVER MIRACLE"

Two-Part Feature Drama Produced by the Kalem Company for Release March 30.

Bathowitz, orthodox Jew ..... Henri Leone
Lena, adopted daughter ..... Irene Boyle
Sam, his son ..... Samuel Lowell
Rebecca, flashy stenographer .. Irene Von Muller
Adler, traveling salesman ..... Stephen Purdee

A wealth of absolutely correct custom of the Jews at the time of the religious festival, Passover, gives this two-reel religious drama all the interest that is necessary for the people of that faith who are anxious to see their customs portrayed on the screen. A long lot of the ceremony, including the orthodox customs of welcoming the Passover and the breaking of bread, and many other small details and significant bits of action, fill almost the entire second reel of this otherwise rather plain script. The rest of the scenario, outside of the customs, is really very sparse, and is hardly well acted. The subtitles are in Hebrew and English, and form a constant reminder of the subject. In this respect, as with the religious customs, the film is unusual. That it is well staged, what material there is, is as certain as that the film presents the usual good photography that is characteristic of all Kalem films. The extras and some of the principals were not Jewish in appearance. Sam, the son of the orthodox Jew, desires to become a doctor, and the adopted daughter of the Jew gives him from her sweetshop earnings that he may accomplish his desire. The boy and the girl are engaged. He soon becomes infatuated with a flashy stenographer, and forgets the girl at home and spends the hard-earned pennies of the sweet-shop operator. Then the stenographer throws him "over" in favor of a salesman and he goes home to lament. He arrives in the hall outside the home of his father just as they are conducting the Passover service within. He hears it all and laments bitterly. Then the girl opens the door, a part of the ceremony, and sees him repenting without. He is welcomed and forgiven by the two, whose feelings he has has done so much to injure. F.

"DIPLOMATIC FLO"

Three-Reel Victor Drama, Featuring Florence Lawrence. Released March 27.

Florence ..... Florence Lawrence
Bob Owen ..... Mat Moore
Don Jose ..... Mr. Edwards

The character of Diplomatic Flo, as presented by Florence Lawrence, is distinctly individual, and the more so when the nature of the production is considered. Dealing, as it does, with the efforts of a revolutionary leader to smuggle arms and ammunition to a South American republic, and the efforts of the United States officials to prevent the filibustering, the film may be placed under the classification of political drama. Yet Miss Lawrence, the prime mover in gaining the United States government's ends, carefully avoids taking herself too seriously. Generally speaking, a young woman with a mission of the kind to perform, becomes pronouncedly, not to say heavily, dramatic. Not so with Miss Lawrence, who draws a prettily kittenish girl doing important things in a kittenish fashion. She smiles during most of the trouble and when it is all over meets success with a laugh, quite as though she had done nothing of moment. It is a consistent, lifelike characterisation, which gives a tone of reality to the production.

The story is an acceptable treatment of a much used situation. Flo's father, a member of the State Department, is ordered to be on his guard against Don Jose, suspected of sending arms to South America. The diplomat's secretary, Bob Owen, is Flo's sweetheart, and his butler, it transpires, is a revolutionist in the employ of Don Jose. Flo discovers this while entertaining the South American at tea, and off she goes to his hotel to get evidence of filibustering. Events are skilfully arranged at this point. Flo is forced to hide in a closet; later the butler is obliged to seek the same seclusion and they have a merry time of it before the girl escapes with the papers necessary to convict Don Jose.

The picture profits by a reasonable plot development and an absence of forced theatrical effects. Settings are suitable, and the photography is fair. Restraint marks the performance of all of the actors. D.

"THE DISTRICT ATTORNEY'S DUTY"

Two-Reel Kalem Drama, Featuring Marin Sais and Larry Peyton. Released March 23.

Ira Service ..... Larry Peyton
James Sibley ..... William H. West
Alice Sibley ..... Marin Sais
Bill Savage ..... Paul C. Hurst

Political corruption, with the personal as well as civic problems it may cause, continues to be a popular dramatic theme. In this instance, we find a reform district attorney in love with the daughter of a notorious gambler, whom he convicts at the sacrifice of the daughter's regard. Having performed his duty, he resigns and in the capacity of a private lawyer secures Sibley's release, thereby regaining the love of Alice.

This undoing of the good work he has accomplished, suggests a somewhat perfunctory regard for justice on the part of the district attorney, but otherwise the characters remain sufficiently true to their ideals, or lack of them, whichever the case may be. Of course, when Ira Service begins his crusade against gambling houses and secures information from Bill Savage, who is caught in the act of attempted bribery, he does not know that the man "higher up" is his prospective father-in-law. After a well-staged raid of the gambling house in question, the trail leads to Sibley's home and despite Alice's objections, the district attorney has the gambler-in-chief arrested and later sentenced to a long term in the penitentiary. That practically ends the story, save for Sibley's change of heart which brings about the release of the convict.

There are a number of good dramatic situations made impressive by sympathetic acting on the part of the three principal characters. Larry Peyton displays the kind of virile idealism, associated with young district attorneys elected on a reform ticket, and Marin Sais is attractive in the role of Alice. William H. West gives an admirable portrayal of a gambler who is a good man at heart. There is no fault to be found with his acting, but it is a bit astonishing to find a man whose hair grows so quickly. He leaves a prison cell where, under the conventional prison cap, he presumably hides a shaven head, and two days later, seated in his own library, smooths long locks back from his forehead. The picture is carefully staged throughout and photography is acceptable. D.

NOVEL SITUATION IN VITAGRAPH'S "HER BIG SCOOP."
In Two Parts, Featuring Maurice Costello and Mary Charleson, Released April 25.

FEATURE FILMS

"THE BETTER WAY"

Two-Reel Selig Drama, Written by W. C. Clifton and Produced by Director MacGregor. Released March 16.

George Ogden ..... William Stowell
Anna Ogden, his wife ..... Adele Lane
Dr. Philip Grant ..... Harry Lonsdale
Dr. Harold Scott ..... Barney Furey
Caleb Jackson ..... Edwin Wallock
Mary Jackson, his wife ..... Mrs. Hills
Esther Jackson ..... Miss Johnson

Of all the photoplay conveniences few rank higher than loss of memory. It is the great untangler of plot difficulties, the magic wand which does away with a lifetime of sinning, separates uncongenial couples, or makes possible the union of proper mates. Whatever the author wishes, loss of memory is there to do his bidding, as the writer of this scenario evidently appreciates. And, like the others before him, he has made it the chief ingredient of his story.

During the first reel we witness a most trying domestic situation, in which the husband, a drunken brute, partially disguised in good clothes, ill-treats his wife until she is a nervous and physical wreck. His unfortunate disposition is aggravated by business troubles and when he leaves for the country in quest of quiet, nobody mourns his departure. But Ogden takes a whisky bottle with him and when he tries to shoot a deer he comes no nearer the mark than his own head. Result: a grievious wound and loss of memory.

While Ogden, transformed into a docile, likable man, is falling in love with the farmer's daughter, who cares for him, his wife, believing that she has been deserted, is following the career of a trained nurse. And the biggest part of the career appears to be a handsome young doctor. Now Anna's fatherly-minded friend, the head of the hospital, who knew Ogden at his worst, advises her to get a divorce and marry again. Ogden is brought to the hospital for an operation, but Anna does not see him and the friend of the family declines to operate, believing that the ends of happiness will be best served by Ogden's permanent loss of identity. Anna gets a divorce and marries the young physician, whereas the former husband is about to wed the farmer's daughter.

Under the circumstances outlined, it would be possible for Anna to secure a divorce, allowing her to marry again; but from a legal standpoint we think the doctor overstepped the mark in declaring that he knew of nothing to prevent the marriage of Ogden and the farmer's daughter. However, that is a minor point in an interesting story.

Except in one instance, William Stowell gives a forceful performance as Ogden. When the shot, supposed to cause the wound and the consequent loss of memory, is discharged, the gun should be pointed somewhere in the neighborhood of his head and not toward the ground, as is the case. Adele Lane is alluringly pretty in the role of the wife and the farmer's daughter is made natural by Miss Johnson. Settings and photography are good. D.

"THE CONSTANCY OF JEANNE"

Two-Reel Pathe Drama Made in France. Released March 26.

Jeanne ..... Gabrielle Robinne
Henri ..... Rene Alexander

Abroad it is not unusual for prominent players to become regular performers for the screen without abandoning their stage work, and naturally the result is highly beneficial to photoplays. Gabrielle Robinne and Rene Alexander, for example, are two of the finest actors in the Pathe Company, and they find time to appear in many pictures without interfering with their performances at the Comedie Francaise. Evidently they take their photoplay work quite seriously and certainly, time and again, it has been shown to be extremely good. For their names to appear in a cast is assurance of delicately pointed acting and an artistic production. They have yet to lend themselves to anything tawdry.

The Constancy of Jeanne is subtle, rather than sensational and artistically sincere, rather than artificially exciting. It carries the charm that can only be realized through a happy harmony between the physical parts of a production and the interpretation of the characters. The wealth of natural beauty in the seacoast village selected for the setting of this story, makes so appropriate a background for the people we meet that they seem an almost inevitable part of the scene. An elderly artist is there with his daughter. And where would a landscape painter be more likely to while away the Summer days? Then there is the beautiful fishermaid, Jeanne, who longs for the return of her lover, a sailor in the French Navy. And finally he comes to knock at the door of the vine-covered home of his sweetheart. They are all picturesque characters in a picturesque place and their little drama is a natural result of normal emotions influenced by not improbable happenings.

The painter falls in love with his pretty fishermaid model—the everlasting call of youth to age—but for many months he carefully hides his feelings. Poor Jeanne is heartbroken, for the torpedo boat on which Henri sailed was destroyed in a cyclone and all were reported lost. Finally, she goes to live with the artist and his daughter at their home in Versailles, still unaware of the love she has awakened. Barnard reads in a newspaper that Henri was saved, but yields to a selfish inclination and keeps the information from Jeanne. Then came the most dramatic scenes in the picture, showing the return of the sailor, his meeting with Jeanne, followed by unjust accusations based on the luxuries with which she is surrounded, and, last of all, the fine resignation of the artist in the face of a happiness that must be denied him. It is a very well acted film in all of the parts and photography is perfectly clear. D.

THE SECRET MARRIAGE

Two-Reel Feature Photoplay Produced and Written by P. Powell for the Lubin Company. Released March 19.

Mary Ellis ..... Dolly Larkin
Mary's Mother ..... Mary Oglver
Mary's Country Suitor ..... Joseph Carle
Maud Mayburt ..... Velma Whitman
Butler ..... Albert Eberle
Roger Freeman ..... Webster Campbell
Roger's Mother ..... Georgia Sherart
Roger's Father ..... Sidney Hayes

While there may seem to be a large cast in this two-reel production, they are all so clearly characterised in the explanations, and, besides, follow so closely in the conventional of what the average devotee of pictures is used to in the way of characters upon the screen, that they at no time become confusing. Add to which the fact that the present offering also follows along the well-worn ways of its many predecessors, and it is apparent that the play will not be unintelligible to any one.

For it is one of those old-fashioned dramas of home, and marriage and desertion. Take it all in all, it is a simple story, rather well told, and possessing the means, never to grow old, of bringing the maximum amount of feeling to the surface of the screen. There is a little baby in it, and all the women make the usual remarks when it is shown in the close-up scenes. There is one thing about the moral of the play, although it may not be brought out as strongly as one could wish, and that is the way the father bows smilingly to what is irremediable, as when his son marries a girl of parents in a different financial status of life.

The son is sent away to the country to recuperate, and here he is stricken with a very grave malady, from which he does not recover until long after he is married. So he persuades her to consent to a quick marriage, and leaves for the city to acquaint his parents with the facts. On the way he is taken with delirium and is conveyed to his parents' home, where he is seized with a long and grave attack of typhoid fever. In the meantime the girl thinks she is deserted, and leaves to kill herself, not being able to stand the remarks of the villagers. Her mother finds her out and thinks she has thrown herself over the cliff. The girl goes to the city instead, her child is born, and she supports it by her sewing. When the son recovers he tells his parents, and the father goes to her home to bring her back as the wife of his son. He learns the news of her supposed death from her mother and carries it to the son. The son goes to Europe to forget, and some years later is on the point of marrying a society girl and friend of the family. He happens upon his own little daughter out in search of food, and she leads him to the sick bed of her mother, where he clasps his wife in his arms. P.

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"Our MUTUAL Girl"

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100 Charing Cross Road, London, W. C., England

REVIEWS OF LICENSED FILMS

A Model Young Man (Vitagraph, March 30).—Jacques Futrelle wrote the story from which this screen version has been adapted, and it has been staged rather ably by James Young in the matter of mechanical means at his command. But it is in that the matter of Sidney Drew the director, we are tempted to say, "drew" his best card. More of him later. Ethel Lloyd, Mrs. B. M. Kimball, and George Stevens are the others in the cast. The plot is an average comedy raised to the heights of laughter by the work of Mr. Drew. He brings the tears of laughter to the cheeks of the audience. Not just pantomime, lasting for the length of a few feet, but real enjoyable acting. To say that this one-reel comedy is a scream is putting it but mildly. He loves her, and immediately telegraphs grandpa the first, that he, the third of that name, needs more money for his charitable undertakings. For he has but ten cents in his pocket. That night the boys come to the room, and the next morning the girl comes, and the tailor to whom he owes money, and it is all a fearful time for the young fellow until a telegram from grandfather straightens matters, financially, out. We do not know who played the part of the waiter, but his character work was deserving of mention among the cast. F.

The Idler (Vitagraph, March 19).—Inherited temperament as vieing with environment is the subject of this one-reel drama by Elaine Sterne that has been ably staged by Tefft Johnson. The best feature of the scenario is that there is a vital succession of scenes; Miss Stearne disposes of, in one set, what would take some people many. On the other hand, except for one very dramatic scene in the freight car, where the son comes face to face with his own father, there is no strong scene to the play. Not enough is at stake to insure the proper interest or suspense to any appreciable amount. The offering reels along and holds the attention in the hope that there is a message to preach, and then leaves without the expected word. It is merely an episode, therefore, without any great point to it. It has been fairly well staged, and the cast which includes Tefft Johnson, Julia Swayne Gordon, Bobby Connelly, Blanche Drew, Rose Tapley, and Darwin Karr are conscientious in their efforts to excel. The rich Uptons adopt the youngest of the many times blessed family of O'Flynn, whose father is a shiftless drunkard. Years after the young man turns out as inheriting the ways of his male parent. His foster father turns him out after repeated trials, and the young fellow gets lower and lower, until one day he meets his own father in a freight car. He accuses his foster parents with the fact of his not being their son, and they admit it. Then the rich man decides to give him another trial, and the young man is last seen working industriously. F.

Trichinopoly (Pathe, March 24).—To open a reel divided into three parts—travel, industrial, and scientific—we have some finely tinted views of the ancient city of Trichinopoly and its environs. Photography is excellent throughout, and the scenes are interesting. D.

Strange Sea Water Creatures (Pathe, March 24).—A brief scientific subject that gives clear views of the medusa, a transparent jelly fish, and other equally odd occupants of the deep. It is an instructive and well-prepared picture, completing a reel with Trichinopoly and Workaday Scenes in a Flowery Land. D.

Workaday Scenes in a Flowery Land (Pathe, March 24).—China is the flowery land in question, and among the best of the workaday scenes are those showing the natives making vermicelli, a first cousin to macaroni. On the reel with Trichinopoly and Strange Sea Water Creatures. D.

In Remembrance (Selig, March 24).—After two country lovers have been shown carving a pair of linked hearts in the bark of a tree, there is a title reading, "The old, old story." This comes near the opening of the film, and may stand as a warning not to expect novelty. True enough, it is the old, old story of the man who neglects his simple wife when wealth and a pretty dancer turn his head. The best situation in the film introduces a happy ending. Jack has forgotten all about his wedding anniversary, but remembers to buy a bracelet for Lucette, the dancer, whose birthday it is. Inadvertently, he drops the package containing the bracelet in his own dining room, and the maid, supposing it to be an anniversary present, places it by the wife's plate. There is a card in the package, reading: "To Lucette," but this slips out undetected by Alice, and she believes that, after all, she has misjudged her husband. When Jack returns he has not the heart to undeceive her, and we are led to suppose that Lucette is among the smothered flames. William Stowell, Miss Ellis, and Harriet Notter are the chief performers in a production of fair merit. Save that some of the film is scratched, the photography is good, and there is no fault to find with the settings. D.

The Love Route Via Pittman (Essanay, March 24).—Via Pittman has a sufficiently definite meaning for stenographers, but others may be misled into expecting some sort of a railroad journey. Railroads have no place in this quite engaging little love comedy, but stenography has; in fact, it is Cupid's strongest tool, and therein the author may be dubbed original. Perhaps he is the first to make shorthand play so prominent a part on the screen. Hazel and Glenn start their love affair at a business school by writing love notes in shorthand, and through the same medium they end what threatens to be a very serious difference. Glenn finds employment without any difficulty, but Hazel becomes pretty well discouraged before her sweetheart secures her a place in the office adjoining his. Then the employer makes love to Hazel, and "Blondey" is caught kissing Glenn—unfortunate happenings that cause a temporary misunderstanding. There is an air of reality about all of the settings, particularly those in an armchair lunch room, and the lovers are made true to life by Beverly Bayne and Billy Mason. Altogether, a pleasing comedy of business life, in which producer and players have steered clear of farcical exaggerations. D.

A Hot Time in Snakeville (Essanay, March 21).—It seems that all the possibilities for fun in the matrimonial advertising situation have not been exhausted. This time, as not infrequently happens, a widow advertises for a reliable husband, and two Western bachelors are overanxious to marry her—that is, until she arrives with a stage full of children. Several new twists have been added to the old farcical situation, and it is something of a surprise to learn, after much pulling of hair and hurling of kitchen utensils, that the children are merely members of the widow's Sunday school class. Just why she took them on this particular trip is not made clear. Victor Potel, Harry Todd, and Margaret Joslin play in an appropriately burlesque spirit. Settings and photography are adequate. D.

Hearst-Selig News Pictorial (March 21).—In every respect an excellent news film, well varied in subject matter, and clearly photographed. The most startling event, pictorially, is the destruction of Chicago's tallest factory chimney; then of particular news interest, are the laying of the keel of a new super-dreadnaught in the Brooklyn Navy Yard, and the popular demonstration in favor of African labor leaders in London. There are good pictures of the Government's new aviation school at Pensacola, Fla. "Fans" will find interest in views of the Spring training at baseball camps, and for the benefit of women a display of Paris fashions is offered. D.

A Friend of District Attorney (Biograph, March 21).—When this drama has been run, the impression left is one of incompleteness. The story has a beginning and a middle, but seems to lack an end which justifies all that has gone before in the way of dramatic complexities. Through a rather involved plot development, the spectator waits for that which never comes—a lucid climax to give meaning and point to the story; and this lack is particularly unfortunate in view of the many good qualities in the production. There are four important characters—Sylvia, the sweetheart of her girlhood days, the mayor, and the district attorney. As the picture is presented there is likely to be confusion between the mayor and the district attorney in their relation to Sylvia. We gather that she marries the mayor, whose chief wish appears to be political success and a well-gowned wife, who will reflect credit on him at social functions. The former sweetheart returns to sympathize with Sylvia in her loveless life, and, after a particularly flagrant bit of brutality, in which the mayor compels his wife to apologize to a drunken political boss, who has insulted her, she plans to elope. A bullet aimed at a gangster kills Sylvia's sweetheart, and, because of friendship, the district attorney covers up a story damaging to the reputation of the mayor's wife. Frequently the scenes are effective in themselves, photography and settings are of the best, and the acting shows discrimination. D.

His Comrade's Wife (Edison, April 4).—A one-reel subject produced under the direction of Richard B. Ridgeley. Mr. Ridgeley also wrote the manuscript which follows along well-established lines, but makes use of the unusual features of the Florida backgrounds. Richard Tucker is in the romantic part, with Mabel Trunelle ones more capably taking her share of the histrionic honors as the widow. It must be confessed that the widow's weeds give the first part of the film a funereal countenance. Helen Costello and Bigelow Cooper have the other important parts. Photographically, scenically, and from a standpoint of general interest the film is beyond criticism. The soldier's comrade comes back from the funeral with the comrade's widow. She thinks her husband has died a brave death, but, as he sits smoking, he visions to himself the coward's death that the man died, all this being executed on the white sands of Florida with startling vividness. He is undecided whether to tell her the truth or not, when along comes the Hindu servant (the play is laid in India)—the only man besides himself who knows the secret. The Hindu starts to talk, and the comrade quickly silences him. The widow continues in ignorance, but the two show signs of becoming decidedly interested in one another. F.

Chanler Rao, Criminal Expert (Vitagraph, March 26).—Ned Finley is Chanler Rao, an Oriental magician, who had an accident while swallowing a sword, and suffers from a piece of steel lodged in his throat. Dr. Browne removes the steel, whereupon Chanler Rao is anxious to do him a service. When the doctor writes a prescription on the back of a telegram blank (a strange thing for a doctor to do), the magician turns the blank over and reads that the doctor's sister has been robbed of a diamond ring while at a house party. Chanler Rao attends the house party, and proceeds to detect the culprit by Oriental methods. Among other things he lines up the servants, and places a capsule in the mouth of each. After the ring has been recovered, he offers this lucid explanation of his action: "Capsules absorb moisture. Fear parches the tongue. Therefore the capsule remains dry in the mouth of a guilty man." While this film is not apt to inspire a deep respect for the intelligence of Oriental magicians, it makes acceptable entertainment. Mr. Finley has a good make-up for the title-role and plays very well; also he should be given credit for the direction. Settings answer the purpose and photography is good. D.

Cupid's Caprice (Selig, March 28).—Although listed under the head of drama, this production has more of the elements of light comedy. Most of the film is acted in a comedy spirit, and it is not the kind of a story that an audience is likely to take very seriously. Mary and Jack use the hollow in an old tree trunk for a post office in which to deposit love notes to each other. A necklace disappears, and a maid is under suspicion, until Mary, who walks in her sleep, leads the way to the jewels. Apparently, it was Cupid's caprice that she should hide them in the tree that held the love letters. The film is not dramatic in any sense, but it contains a few pretty scenes and photography is clear. Alma Russell makes a very engaging figure of Mary, and Harold Vosburgh is a sufficiently ardent lover. Among others in the cast are Ralph Delmore and Kate Emmett. D.

The Atonement (Essanay, March 28).—Presumably the girl in this picture inherited a tendency to steal, but even granting that, her actions as presented here, seem astonishingly abnormal. During the opening scenes she is to all appearances a loving daughter, delighted at the success of her father in winning the office of sheriff. The first action of the new sheriff is to take charge of a roll of bills belonging to a stranger, who, because of illness, is passing the night at the town's road house. It is not clear why he should feel obliged to take the bills, and the behavior of the sheriff's daughter after she has spied them, is nothing short of shocking. From an amiable girl, she is transformed into a most unpleasant person, who will not rest until the money is in her possession. When the stranger calls for his roll, the sheriff, of course, cannot find it, and off they march him to the justice of the peace. But the girl comes to her senses, and restores the money in time to save her father from jail. The film is carefully produced and well enough acted. The story, however, lacks strength. F.

Pathe's Weekly (March 26).—Probably the subject of first importance in this issue of the Weekly is that showing maneuvers of Huerta's army in Mexico City, arranged especially for the benefit of a Pathe camera man. Among other interesting happenings pictured are the fire that destroyed the Reliance Company's studio at Fort Lee, N. J., and a remarkable dive with a parachute. F.

Pathe Weekly, No. 24 (March 28).—This includes the usual budget of pictorial news and some few scenes remarkable for their clear perspective and depth. A resume of fashions ends the reel. F.

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Fourth "Wood B. Wedd" story. Comedy. Monday, March 30th.

THE MYSTERY of the LAUGHING DEATH
Fifth "Cleek" story. Drama. Tuesday, March 31st.

*MRS. ROMANA'S SCENARIO
THE MISSING TWENTY-FIVE DOLLARS
Comedies. Wednesday, April 1st.

*HIS COMRADE'S WIFE
Drama. Saturday, April 4th.

*CLARENCE & PERCY'S SAILING PARTY
Comedy. Monday, April 6th.

*ANDY AND THE HYPNOTIST
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**THE CHINESE FAN
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LICENSED FILMS

Single Handed (Essanay, March 19).—True Boardman takes the lead, and carries most of the film himself, and in such a manner as to leave no room for improvement. Beina Valdez as the girl, and Carl Stockdale as the doctor take two secondary parts, although doing capably while on the screen. This one-reel Western seems with excitement as the reel comes where two bandits are captured by the sheriff and his posse and roll down the steep hill struggling. While this is done a thousand times a month, the way the director has handled this portion insures it the maximum amount of excitement, and, at that, with the minimum amount of material. The picture is a typical Western, and is rather well mounted, and except for the fine work of True Boardman is of the average all around. The doctor loved the girl, who loves the man who is elected sheriff. Therefore, the sheriff and posse leave to capture a couple of bandits who have stolen the express company money in the struggle down the steep hill the sheriff's arm is broken. The doctor treats the arm, and, after giving him some morphine to quiet his nerves, takes the bill book out of his pocket while he is under the influence of the opiate. The next morning the sheriff starts out after the two thieves whom the doctor has allowed to escape, single handed (which makes a striking title), and brings them back. Then he goes after the doctor, and forces him also to take his place in jail. Then he goes after the girl, and with such a persevering person as that, what is a girl to do? P.

Cupid's Window (Melies, March 19).—That the plot is complete from dramatic requirements, and that it contains the incident germs of humor are the two most commendable features of this short comic from the author's point of view. That it is well set and prettily, and that it will commend itself because of the clear light are two features which go to the credit of efficient handling. The artist is determined not to marry, so he tells his mother. However, he consents to flirt with a young girl, who apparently lives on the balcony opposite his. He paints her portrait across the sun, and later meets her at the home of his mother, and finds the girl is the same his mother has wanted him to marry. On a length with Winky Willy's private life. D.

Handsome Harry's Wooing (Melies, March 26).—This, the opening subject on a split-reel, containing Batty Bill's House Roughhoused, is a typical French farce, extravagant in story and good in photography and settings. Laughter is excited by the behavior of an aunt, who wants to frighten away the unwelcome wooer of her brother's daughter. She rains her paint by throwing its, unsetting tables, and destroying whatever furniture happens to be about. D.

Batty Bill's House Rough-housed (Melies, March 26).—The story here is just sufficient to make an excuse for the "rough house," always to be associated with the name of Batty Bill. When an irate guardian starts out to prevent the love-making of his ward and her sweetheart, everything falls before him. Walls cave in, furniture tumbles over, and still the actors struggle through the pile of debris. Films of this stamp invariably get laughs from the right audience. On the reel with Handsome Harry's Wooing. D.

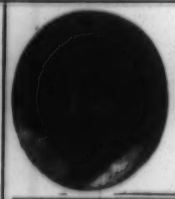
Never Shrink (Biograph, March 26).—A Hebrew clothier persuades an Irish customer that he is getting a great bargain in a suit that will never shrink. The customer's wife, a hard-working washerwoman, who does not approve of the purchase, shows the untruth of the statement by emptying a bucket of water over her husband's new clothes. They shrink shamefully, and off the pair go to get their money back. There is a fight in which a "cop" takes part when he scents the possibility of graft. It is a well-produced farce that gets a few laughs. On the reel with Wifey's Visit Home. D.

Wifey's Visit Home (Biograph, March 26).—An escaped convict who steals the clothes of a woman, and, in turn, passes them off on a husband, who is enjoying his little fling at the seashore, is the obstreperous instigator of most of the trouble in this farce, on the reel with Never Shrink. Wifey and daughter happen to be on the same bathing beach as father, and there is a lively mix-up before the convict is captured, and the husband is restored to domestic ties. Action is brisk, and the players hold to the farcical spirit. D.

An Hour of Terror (Biograph, March 23).—A little of excitement, a little of suspense, a little of love motive, and a little of pathos all make this one-reel film a little of every thing that is involved, but stamp it with any one thing in no marked degree. While it has been faithfully pictured in every artistic way that makes toward fine finish, not only of settings, but also in the matter of interpretation, and while the director has contributed his share in the final output, in the matter of script, the film fails to bear the marks of greatness. The flashbacks have been handled in an unusually able way; also in the clearness of photography the film is beyond reproach. The father drinks, and reproaches his bookkeeper for paying attention to his daughter during business hours. Another day he discharges him for the same offense. That afternoon the daughter goes into the safe to place her jewelry in the vault, and the drunken father locks her in. The discharged bookkeeper notices that the girl has not left the building, and calls up her home. In the meanwhile a burglar, entering the bank, has cut off the electric protection. The father and the bookkeeper arrive in the bank at the same time, and are almost arrested by the police as the burglars until the real burglar is discovered. Then the daughter is released from the safe, although the father has almost forgotten the combination in his drunkenness, and the last scene finds the father swearing total abstinence forever and ever, while the younger couple are clasped in each others' arms. P.

Bridget Bridges It (Essanay, March 25).—Robert Calder, Dick Owens, Annie Edney, and Beverley Bayne are a clever quartette that do their best to pull this one-reel comedy out of the rut of the commonplace. The humor is neither slapstick nor of the intellectual type. The photography is rather clear, and there are no noticeable faults with the direction. The society dame mixes her letters so that the washerwoman is led to accept the invitation to bridge. She is a great contrast to the other well bred ladies, and, with beginner's luck, wins the prize, an automobile and a lot of money. In the machine she takes her Irish husband out for a ride. P.

LUBIN FILMS



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FEATURE FILMS

"THE MODERN PRISON"

Four-Reel Feature Released by the Abo Feature Company, Made by the Industrial Moving Picture Company.

This is a four-reel feature that is a scenic film from beginning to end, and by reason of the general interest in the subject, and also the glamour derived from the nature of the film, holds the attention, if not at the straining point, at any rate, well in hand. This film is the unusual in film releases. If you are looking for love stories, or such, then this film won't do. But we venture to predict that, to the average citizen, the opportunity here offered, of seeing the minutest workings of a great modern prison system, the Illinois State penitentiary, at Joliet, will be one of attraction. The film is meant to be a pictorial exemplification of the modern and more humane methods of treating the condemned criminals of a community. Warden Allen, the reform administrator, is first shown at his desk, not to mention his wife. Deputy Warden Walsh, his assistant in the reform movement, is also closely photographed. Then follows the routine a convict must go through from his arrival, through the daily routine, up to the time of release. All the improvements shown are the result of the work of the deputy and his assistant.

When the convict arrives he is "bertillioned," shorn, and washed, besides being given a plain suit of clothes. He is then led away and put to work in one of the shops, such as the rattan shops, the shoe or the broom shops, or at other occupations if he is skilled in any. At any event, when the convict leaves Joliet prison he knows a trade and has a means of practising an honorable living. We are shown how the convict board of 1,500 is fed at a single sitting, where they can go to school, where they must go to chapel, may receive religious instruction, where they are put in solitary confinement, where they play on their big playground, the stone quarry, and, lastly and best, Camp Hope, miles away from the prison, where the men work on their honor, under only the guard of their word not to escape. P.

"DOPE"

Six-Part Feature Photoplay Produced in New Rochelle and Released as a Direct from Broadway Features.

Mrs. Binkley ..... Laura Nelson Hall
Jimmie Binkley ..... Ernest Truex
John Rogers ..... William H. Tooker
Mr. Binkley ..... Gaston Mervale
Mrs. Rogers ..... Christine Blessing
John Rogers, Jr. ..... Hermann Lieb

It has often been said that the best way to fight an evil is to bare it to the light of publicity in all its ugly truth, and that public opinion would then do the rest. So with this six-part sermon on the use of cocaine, there is an absolute truthful exposition of the evils of the cocaine habit, without, of course, some of the sexual laxity which follows the use of the drug. There is shown the way of acquiring the habit and its gradually growing hold upon the human frame until its final triumph that drives the human being to every crime. It is hardly a pleasant film, the whole of the space being devoted to the exposition of the subject. And yet, like the modern form of sermon which comes in a disguised form, as the treatment of a serious subject in the form of a biography, or any other topic honeyed over with the prettier wording of the subject in the form of fiction, so this, a serious, morbid and possibly a disgusting subject, has been so handled by the material built around it that it not only accomplishes its purpose—namely, the exposition—but it at the same time handles it in a more pleasant form, so as to make the story interesting, and what is more valuable, serves to hold the untiring attention from beginning to end. There need be no fear in the mind of any one that the film will pall. It is so well spaced, so evenly developed, so full of vital scenes, a good many of them of a tremendous scope and strength, that there is no possibility of fatigue. And to aid the picture, an adaptation of the sketch in which Herman Lieb played, there is the work of the actors themselves. First comes, in order of success, Mr. Lieb. His work is the inevitable result of the appearance on the screen of a finished and convincing actor of the legitimate stage. With no experience before the camera Mr. Lieb makes his every emotion register upon the celluloid. So fine is his work that one at all times forgets that he is anything but the character; his personality is lost. Among the feminine principals, first comes Laura Nelson Hall, who plays her allotted part with consummate skill. From the society woman of rich and pampered ease, she gradually merges into the cocaine fiend and then the prostitute, getting her cocaine money in that way, with the gradual and easy transition that bespeaks the highest knowledge of her art. One feature that will differentiate this film from all others of the "star" kind is that the use of cocaine has the tendency to make the user desire no company save his or her own. This has resulted in Miss Hall preempting one-half the film and Mr. Lieb the other half, for seldom are they seen in the same scene. The end is a double tragedy for the users of the drug, and this sinister warning is another reason why the film will prove a salutary lesson and no possible temptation to the spectator. The evils, in their every phase, and none of the pleasures are brought out. It is a wholesome protest against the wholesaler of drugs, liquors, etc., from whom the evil starts as it passes to the retailer, the politician, the "runner," and the fiend.

The son of the family, Slim, is first shown addicted to drink, and the doctor, to quiet his nerves, gives him an injection of morphine. That starts it, and he is seen stealing, even murdering in his craze for the drug which gets its hold upon his system. Treachery and many other evils are the result of the moral weakening of his being. At the same time, his sister, married, is introduced to the habit by some of her society friends, and she also gradually lowers herself until she secures the money by being a prostitute on the streets, having long ago left her husband when he discovered her craving for the drug. The film goes on to thoroughly expose the evil from its every angle, both male and female, and shows their final death, after having placed the blame for the habit upon the wholesaler, because of the inability to secure more of the drug. F.

"THE CAT'S-PAW"

Two-Reel Feature Produced by the Thanhauser Company from the Script by Clarence Herbert New. Released March 17, 1914.

Lord Trevor ..... James Cruze
Nan, his ward ..... Flo La Badie
Abdul ..... George Barnes
Pfaff ..... Arthur Bauer
Marquis Yato ..... I. Tammamotos
General Von Lajee ..... Joseph Baker
Fraulein ..... Nan Barnard
Lord Farsdale ..... George Weiseman
Captain Mandeville ..... Cyril Chadwick

The second of the "Diplomatic Free Lance" series, this, a two-reel offering of the melodramatic hue, although not intensely so, appears with all the interest of its predecessor. There are a good many nationalities represented in this picture, and there are at all times secrets of state at stake, and the only thing that might increase the hazard in the play is if the country concerned were our own instead of England. There is no doubt about it that the author has drawn into his scenario and the director has included in the scenes, some of the real natural atmosphere of the palaces and peoples it represents. The characters are those of the nobility and therefore carry that additional interest; on the other hand there are too many characters and they are not closely enough defined nor clarified to make them entirely understandable. Nor are some of the motives, some of the finer meanings of the play, sufficiently brought out. However, the general trend of the plot is easily understandable and it is followed with interest and enjoyment.

Lord Farsdale meets the Japanese admiral and is given the papers of a secret treaty between Japan and England. He puts the papers in the safe in his house over night, for safe keeping. Pfaff, a German spy, and his fraulein, government spies, want to possess themselves of the papers, and the beautiful fraulein almost induces Captain Mandeville, an English officer, to open the safe, by telling him that the vault contains some compromising letters written by his sister. Lord Trevor and his ward Nan, who are also guests at the house of Lord Farsdale, suspect the two conspirators, and manage to frustrate the plans before the young captain betrays the secrets of his country.. F.

The Zingara (Actus).—The producers of this three-reel film might profit by watching the way it is received by an audience. It is intended to be a drama of gypsy life, yet it constantly excites laughter. Audiences have no sympathy for the good intentions of a producer. They look at the result and laugh quite heartlessly at failure. The causes for failure here are manifold. A story that in the hands of an experienced scenario writer might have been sufficient for one reel, has been clumsily padded to fill three reels. Scenes varying but slightly are repeated without advancing the story. For instance, a piratical looking gypsy threatens to kill the gypsy queen time and again, until the audience laughs whenever he appears on the screen. The development of the plot constantly suffers from meaningless disruptions and what is intended for a dramatic moment, when the gypsy queen confronts the artist as he is entering a church to marry another woman, causes only amusement. It is difficult to believe that the photography is the work of a professional camera-man. In almost every scene there is a lot of useless foreground, while the characters are so far in the background that their features are not discernible. All rules of photoplay photography seem to have been consistently defied. The film is poorly cut, and one title is very obviously in the wrong place. It only remains to be said, that the acting is amateurish and ineffective. D.

Photoplay Masterpieces

THE

NIGHT RIDERS

OF PETERSHAM

3 PARTS VITAGRAPH

HARDING'S HERITAGE 3 PARTS

PATHE

General Film Company

LOUISE HUFF
LEADS
Direction of EDGAR JONES
LUBIN FILMS

EDGAR JONES
DIRECTOR—LEADS
LUBIN FILMS
Release: A CHANCE IN LIFE—April 17, 1914.

REVIEWS OF FEATURE FILMS

"THE TURNING POINT"

Two-Reel Feature Photoplay Produced by the American Company for Release March 23.

Dayton Reeves ..... Sydney Ayres
Nan Clark ..... Vivian Rich
Mrs. Reeves ..... Louise Lester
Catherine Reeves ..... Caroline Cook
Chick Fagan ..... Jack Richardson

While there is a lot of highly improbable material in this two-reel drama, yet there is so much that is of sterling quality, and what is improbable is at least so original and different from the daily releases, that the scenario will easily pass as satisfactory, surely of good construction and beyond the shadow of a doubt highly interesting. So much for the story. The lighting is of the brightest kind. The settings are of the plain American kind, some in humble quarters and at other times in the homes of the well-to-do. There are numerous instances as the film progresses where the tension in the throat becomes quite noticeable. Pathos and excitement take their alternate toll of the feelings of the spectator. Vivian Rich ones more demonstrates her versatility in the role of the girl raised in the lowest of surroundings. Her constant portrayal of different and more difficult roles cannot but impress favorably in each and in increasing instances. Likewise with the work of Sydney Ayres. Were it not that we hesitate to say the thing that is being said so often of his work we would like to add our appreciation of an artistic interpretation, that in this play, in the role of the drunken man, perhaps equals anything that he has done. No one would recognize Jack Richardson. Made up as a small and sneaking thief he is at once the character he portrays, to the loss of his own personality. Not that we mean to slight Louise Lester and Clara Cook, who also do remarkably well in their parts.

The girl, Nan, who has been raised in squalid surroundings, is persuaded by Fagan, the gang leader, to help him on an "inside" job, while he does guard duty on the outside. She enters the house and proceeds to pack up the family silver. Then the son comes home from his club, drunk, as usual, and enters the house. He soon discovers Nan and holds her at pistol's point. Conversation ensues and she promises him to reform, but in return she exacts his promise to stop drinking. Then he brings her to the house as the companion of his aged mother. His sister is deeply in debt from bridge, and at an afternoon party at her house steals the purse of one of the guests. Nan sees it, and before the detectives come, takes the pocketbook in her own hand and assumes the blame. She is led away to jail, but the sister breaks down and confesses to the brother. The girl is brought back, the case hushed up, and Nan and the son are married. F.

"THE WEAKER BROTHER"

Two-Reel Lubin Drama Produced Under the Direction of Edgar Jones. Released March 18.

Colonel Jackson ..... George Hartzell
Dorothy ..... Louise Huff
Harry ..... Jack Halloway
Denton ..... Brinsley Shaw
Phillips ..... Edgar Jones

In this Civil War romance, written by George Terwilliger, the characters are uniformly obedient to the demands of a plot that causes odd behavior. War, if we judge it by this particular set of people, does not seem to be such a very serious affair after all. Naturally, it brings unpleasant moments, but on the other hand it affords opportunities for courting and when it comes to a choice between delivering despatches to the commander-in-chief of an army and courting, courting comes first. Consider this situation: Denton, a Confederate officer, has turned traitor and has persuaded Harry, "the weaker brother" of the beautiful Dorothy, to deliver important despatches to a Union officer, Jack Phillips. They meet in a cabin and in handing over the papers, Harry drops a photograph of his sister. Jack picks it up and expresses astonishment that a man with such an attractive sister should be disloyal. Later, while riding back to headquarters with the despatches, he finds Dorothy in the woods, struggling to free herself from the embrace of Denton, and rescues her, which is all right enough; but then, instead of getting to safe ground while he can, he loiters about with the girl, quite as though they were out for an afternoon's canter. Of course, he is arrested, but Dorothy gallops off with the papers to her brother, who has repented of his treachery.

Then we have the surprising spectacle of an entire troop of soldiers being held at bay by one man armed with a pistol and protected only by the thin boards of a frame house. And strange, too, is the condition in Colonel Jackson's mansion. It appears that practically all of his guest chambers are occupied by prisoners, Phillips, who is sentenced to be shot at sunrise, among them. When Dorothy and her girl friends give a dance they are short of partners and the Union officers, on their word as gentlemen that they won't attempt to escape, are brought downstairs to fill in. A Confederate soldier staggers into the room and dies. Dorothy gives Phillips drugged wine and when he is unconscious has him carried out of the house and to safety, in the clothes of the dead soldier. The dancers stop long enough to permit the supposed corpse to be taken through the ballroom, and then continue their merry evening.

But in spite of a number of situations that seem too unnatural, this film holds the attention and profits by good settings and photography. The costumes are correct and there is no fault to be found with the acting. Louise Huff makes a quite charming young woman of Dorothy.

"THE PORTRAIT"

Two-Reel Vitagraph Drama Produced under the Direction of James Young. Released March 10.

Rosemary Blair ..... Mary Maurice
David Blair ..... James Morrison
Ralph Dryden ..... James Young
Hoyt ..... Donald Hall
Elaine Traver ..... Naomi Childers

The story of a well-meaning failure, especially if he is a good looking, serious young man, who sincerely believes he was born to be an artist, is likely material for a sympathetic photoplay. It is the tragedy of the artistic temperament minus the power to create, and it may be a very real tragedy, too, as in the instance of David Blair, who spends many heart-breaking years in hopeless efforts to bring out what is not in him. With the tragedy of David as its central point, the Vitagraph Company has produced a pleasant picture of a group of young painters struggling to win their spurs.

When a portrait competition is announced, Ralph Dryden goes to the country for a brief rest before starting work and there meets Mrs. Blair, a charming old lady who tells him of her son's ambition and how he went to New York to realize it. Later we see David reduced to such penury that he steals a loaf of bread and seeks refuge in the studio of Hoyt, an artist, whose chief quality seems to be jealousy of Dryden. Threatening to turn him over to the police if he refuses, Hoyt practically forces David to do his bidding and destroy the portrait Dryden has painted for the competition. The mission is about to be fulfilled when Dryden appears, stays the vandal's hand and draws back the curtain, disclosing to David a portrait of his mother.

This is but a bare outline of the plot which has been amplified with many significant touches of business that lend interest to the characters and the story. More realistic staging might have been gained by out-of-door instead of studio work when a country atmosphere was desired, but otherwise the production was harmonious. Excellent performances were given by James Morrison and James Young, and best of all was the portrayal of a sweet old lady presented by Mary Maurice. D.

"THE PRICE OF VANITY"

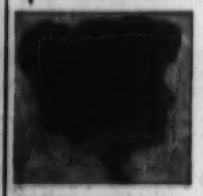
Special Two-Reel Feature Produced by the Vitagraph Company of America Under the Direction of Captain Harry Lambart, from the Scenario by F. Marion Brandon. Released March 17.

Rhoda Mills ..... Naomi Childers
Her Mother ..... Mrs. Kimball
Her Father ..... George Stevens
Her Husband ..... Arthur H. Ashley
Her Friend ..... William Humphrey

As may be seen from the above cast this two-reel dramatic offering revolves around the character of the girl. She is the incarnation of Vanity and Thoughtlessness. And that is about all there is to the script. It seems as though there were too little material here to warrant the use of two thousand feet which are not sustained by anything especially fine in the way of settings and artistic aid. On the other hand, the director has put his best into the film and the result is not as disastrous as might be expected from the script. Every trick known to screen generalship has been used to center the attention on the subject at hand, and, thanks to the director and chiefly to the acting has succeeded admirably. Naomi Childers, Arthur H. Ashley and William Humphrey are the three not only leads but the best looking triangle that we have had the pleasure of witnessing in some time. And their looks were all the more appreciated because of the clear photography which helped to make their features easily discernible.

The story concerns the tribulations of the young husband who marries the wife who turns out—after the ceremony—to be a spendthrift. This subject has been pictured many times in a variety of ways and mediums. But for a positive embodiment of vanity and the accompanying traits this is undoubtedly the equal of any. After marriage the young wife is annoyed at her husband's small salary and at his having to work sometimes in the evening. So she takes up with a rich bachelor friend who was friendly with her before her marriage. Not that there is anything wrong in the companionship, but that she is lonesome and longs for company, which the bachelor is only too willing to furnish at the price of theater tickets or an occasional present for the home. Of course, it all leads to the husband wrongly suspecting the bachelor and his wife, and his ordering her from the house. The bachelor then brings her back and the husband then orders him from the house. Husband and wife are once more clasped in each others' arms. F.

Edwin August
Star, Producer, Author
Gold Seal Films Universal



Lubin Photoplays
ANNA LUTHER
LEADS
Direction of Geo. W. Terwilliger
Southern Studio, St. Augustine, Fla.

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The Puritan
Officer Jim 3 Parts
A Mansion of Sobs 3 Parts
ROSETTA BRICE
Leading Woman
Lubin Studio
Philadelphia, Pa.

KING BAGGOT
A FACE AS WELL-KNOWN AS THAT OF
THE MAN IN THE MOON
ADDRESS SCREEN CLUB

WEBSTER CULLISON
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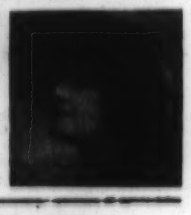
LUCIE K. VILLA LEADS
MANAGING DIRECTOR, WESTERN BRANCH TUCSON, ARIZONA

ROSEMARY THEBY
LEADS
DIRECTION OF HARRY C. MYERS, LUBIN FILMS
Current Releases—His Wife—2 parts; The Price of a Ruby—2 Parts



J. SEARLE DAWLEY
Director—Famous Players Film Co.
Current Releases: { THE PRIDE OF JENNICO—Feb. 20th

Jane Burrow in Chas. Klein's "The Daughters of Men"—5 Parts
James Darwin in Chas. Klein's "The Gamblers"—5 Parts
EARL METCALFE
LUBIN
DIRECTION OF GEO. W. TERWILLIGER
Southern Studio—St. Augustine, Fla.

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PRODUCER OF FEATURE PRODUCTIONS
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WALLACE C. CLIFTON
Scenario Writer
SELIG POLYSCOPE CO., LOS ANGELES, CAL.

BIOGRAPH FILMS

FOR THE WEEK COMMENCING APRIL 6th, 1914

MONDAY

THE MASTER OF THE STRONG

He Meets His Own Master at Last

THURSDAY

WHEN A WOMAN GUIDES

How the Tenement "Clean-up" Bill was Passed

SATURDAY

NICKVILLE'S FINEST
and
RINGS AND ROBBERS

Farce Comedies

BIOGRAPH COMPANY
NEW YORK

REVIEWS OF LICENSED FILMS

Luck in Odd Numbers (Essanay, March 18).—The laughs in this farce come when it has been about three-quarters run and remain in sufficient quantity to the close. A wealthy girl institutes a lottery, in which there is only one chance, No. 33, sold to her discouraged lover. He gains $25,000 of her fortune thereby and, of course, they are to be married. Edna goes for an automobile ride, there is a breakdown, and she sends word to her maid to open the house for No. 33 (meaning her lover), if he calls. No. 33 appears, but he is a messenger boy, ready to enjoy the luxuries showered upon him. However broad it becomes, the farce following the advent of the messenger, is effective. Billy Mason, Ruth Hennessy, and Lillian Drew are included in the cast. Photography and settings are good.

D.

The Restless Woman (Biograph, March 19).—A good subject with a host of possibilities and pathos a-plenty, well and faithfully filmed constitutes this one-reel drama, well photographed, but also appropriately acted. It is essentially a drama of marital felicity, or rather lack of it, and, as such, has a wide and powerful appeal, besides being a strong sermon on the screen. The stage favorite frets for a quiet home, and marries a doctor in a quiet village. The doctor is successful, and she has a little child, but still she frets, and now longs again for the shallow applause of the millery and orchestra. So she leaves her husband and child, and we see her again bowing to the plaudits on the one-night stands. Then the husband picks out a young girl for his wife and mother to the little boy. They are very happy in their married life, and later the ex-wife, divorced long ago, looks in the window to see the happiness she has left behind.

F.

The Resurrection of Caleb Worth (Edison, April 14).—William West has given a very good interpretation to the character of the old man, who was no longer considered competent by his associates, and who "comes back" with vigor. As such, it will appeal to all those who are moved by this type of play, and is full of pathos at certain places. There are scattered scenes of strength throughout the play, but in general the details are not brought out so as to make some of the passages clear. However, the characters have been ably cast, and the lighting and other departments of picturization have all been well attended to, and the result is a picture rather nice to look at with a fair amount of interest. Ashley Miller wrote and directed it. William West, Bessie Learn, Duncan McRae, Elisabeth Miller, Charles Sutton, and Richard Neil are the principals. The aged banker is declared old-fashioned by his younger associates, and voted out of the presidency of the bank. A year later finds the bank in a still worse condition, and the younger men are glad to take the older man back. A love story, in which the daughter of the old man and one of the younger directors is concerned, lends the offering this softer side.

F.

The Price (Lubin, March 20).—Manna in the famine of one-reel film excellency is the verdict for this drama of modern conditions, although the cynic would probably say, "'Twas ever thus." For the length of 1,000 feet, it would be harder to find a film more replete with action, more full of suspense, or more artistically and ably directed. Calcium clearness, realistic sets, and quiet but powerful interpretation are the three cards with which the director, L. B. Carleton, wins in the matter of mounting. The script is by V. Grum, with Edward J. Peil, Ormi Hawley, Eleanor Barry, William Bauscher, and James J. Humphrey in the cast. The subject is clothes, and the wife wants them, and when the husband sustains severe losses he fears to tell his wife for fear she will hate him. So he pawns his jewelry, and tries to keep up appearances. His wife demands more money and threatens to borrow it from a man, who the husband realizes will lend it only too gladly. So the husband starts to steal from the houses of the different people he visits, and later goes to another city to carry on his "business." Then the mine in the West makes a big strike, and the wife goes to him to carry the news. She takes a room in the hotel for the night, and that same night the husband enters her room with intent to steal. In the struggle the woman shoots her husband, and too late, on seeing his face, realizes what has happened. It is the price she has to pay.

F.

The Woman in Black (Vitagraph, March 23).—Short and complete in its every detail in this one-reel drama of detective work. Not only that but a clever triangle of players, Maurice Costello, Mary Charleson, and Gladden James, take the three principal roles, and handle them as one would expect from these three. There is a certain measure of suspense, but there is hardly much originality to the script by Frank Condon. The scenes, supposedly in the jerky taxicab, were not very realistic. Maurice Costello and Robert Gaillord are the co-directors. The woman in black weeps at the next table, and the kind-hearted man goes to her assistance. Later, he finds himself minus his wallet. He complains to the police, and they tell him that her next stop will probably be in Philadelphia, and the man follows her there, and sees her. By donning a disguise and putting himself in the way of her and her accomplice he manages to lure them both to the police station, where they are eagerly welcomed.

F.

Winky Willy's Private Show (General, March 19).—The child actor, Winky Willy, carries the interest in this split-reel farce. It is one of those kid komedies that are well and favorably known, and in this instance is also well mounted. It has been prettily set and clearly photographed, and the story is of just the proper length, so as not to permit it to pall. It is amusing throughout, and in one or two instances calls for a hearty laugh. The little girl is sick-a-bed, and writes a note to Winky Willy, of whom she has heard so much, and seen so often in the films, to come to her home. This he does at midnight, and entertains her and her sister with his skill. Then the parents downstairs hear him, and the father chases upstairs with a revolver, determined to shoot the burglar on sight. He apologizes to the child artist. On a length with Cupid's Window.

F.

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